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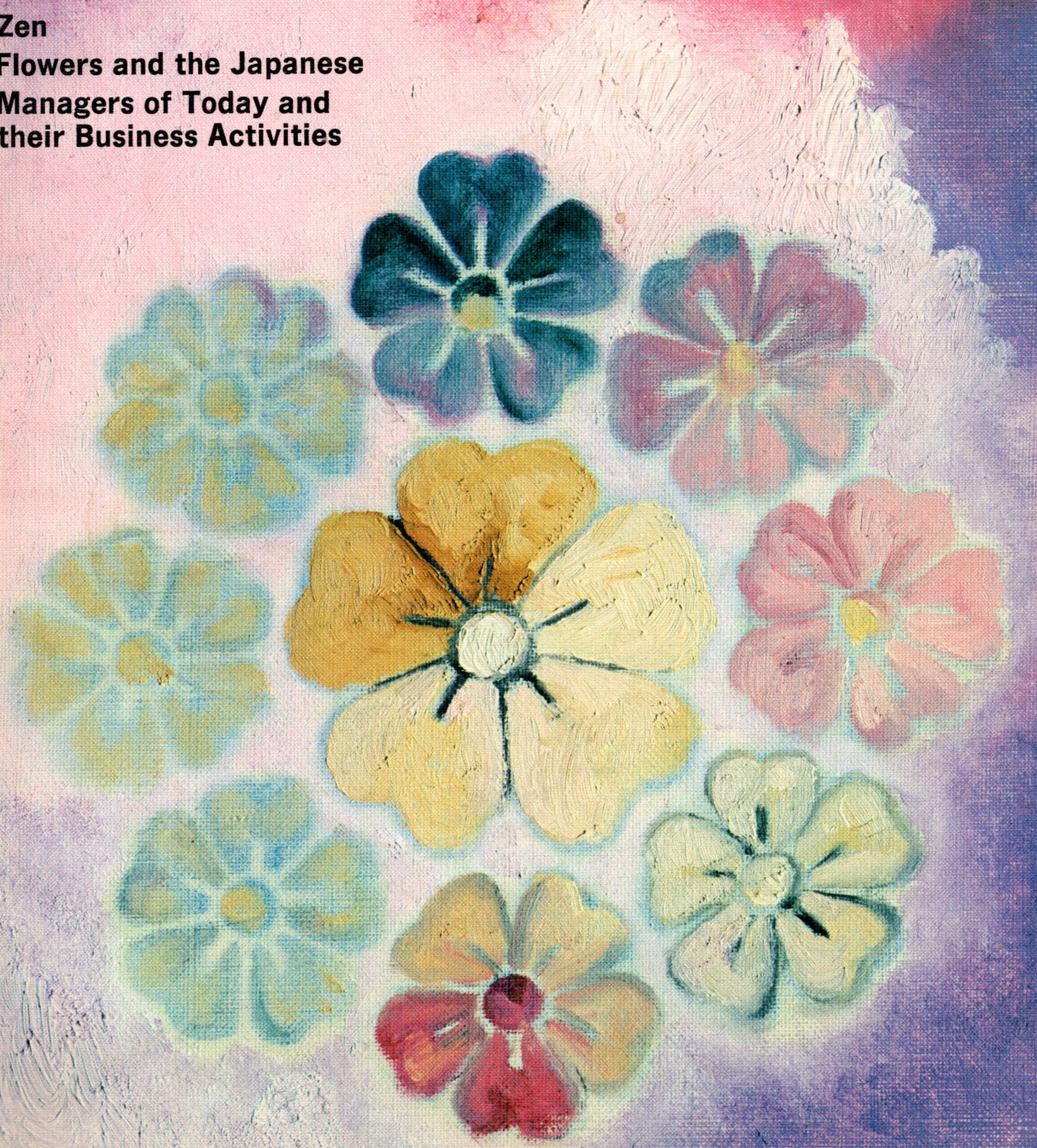
THE EAST

Vol. X No. 3 April, 1974 $1.20

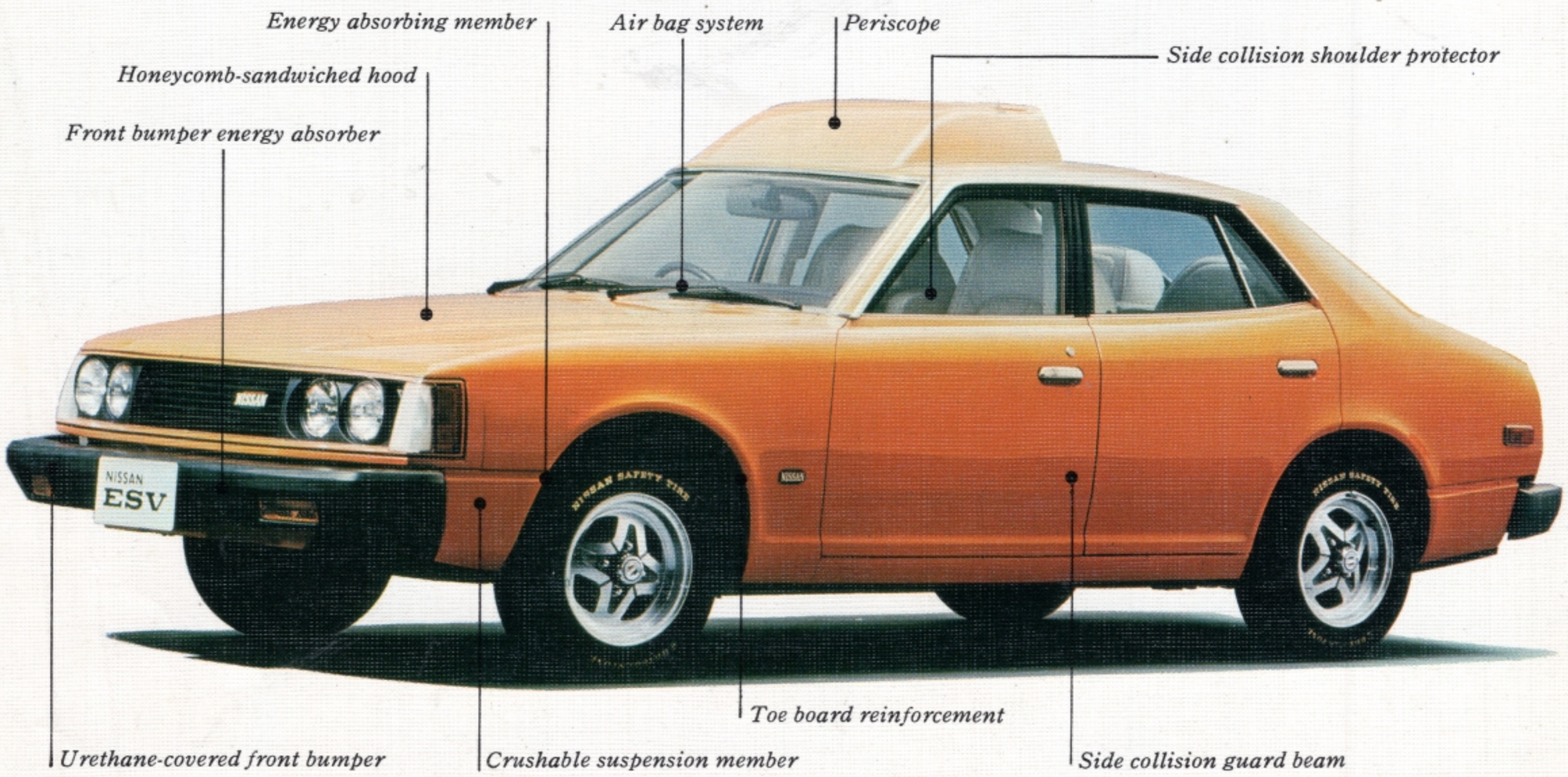
Zen

Flowers and the Japanese

Managers of Today and their Business Activities



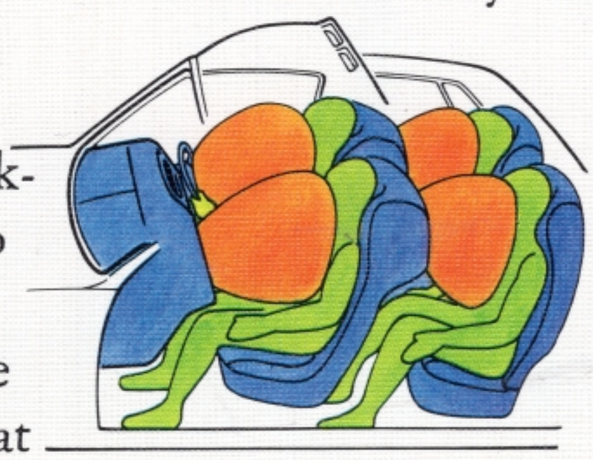
Tomorrow's car won't be ready tomorrow.

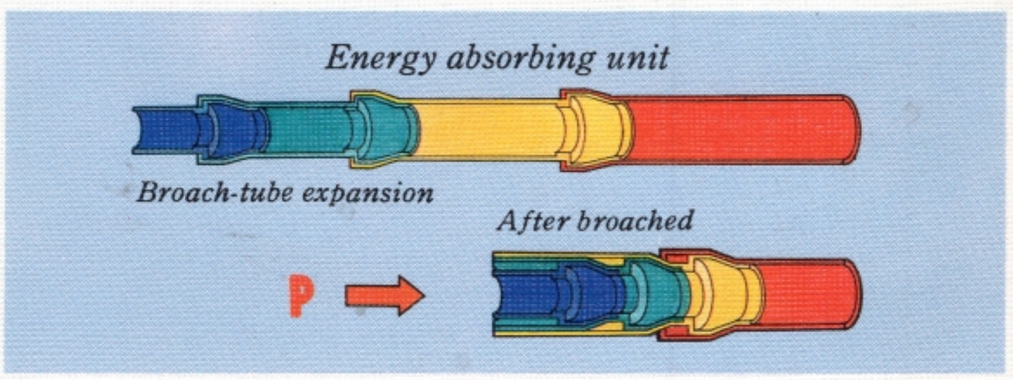


Nissan is actively exploring two approaches to successfully meet the most demanding safety standards. Both Nissan ESV (Experimental Safety Vehicle) prototypes are designed to keep passengers safe in an 80km/h frontal collision. Tires feature a double-layered structure so that even if punctured, you can still drive 500 more kilometers. For extra safety, the driver is immediately notified by a tire warning light.

Nissan is working on two ways to keep drivers safe.

One prototype relies on air bags that





are activated within 30 milliseconds—that's less time than it takes you to read the number "2".

The heart of our other prototype is a unique Nissan system of energy-absorbing telescoping broach tubes combined with pre-load seat belts.

Nissan has fully accepted the challenge of creating an ESV based on the DATSUN 180B that is on the roads today.

You have a right to expect more from No. 4.

Nissan puts people first

DATSUN

DATSUN NISSAN MOTOR CO., LTD.

Travel 1st class

Tape has to travel across the heads of the cheapest kid's recorder and the professional's deck. But *how* it travels is as different as a Toonerville trolley from a custom luxury limousine.

Our closed loop dual capstan tape drive system does many things to assure the smooth tape travel that's essential for excellence in sound. Superior tape/head contact, low wow & flutter, tape speed accuracy and elimination of modulation noise are a few of the many benefits.

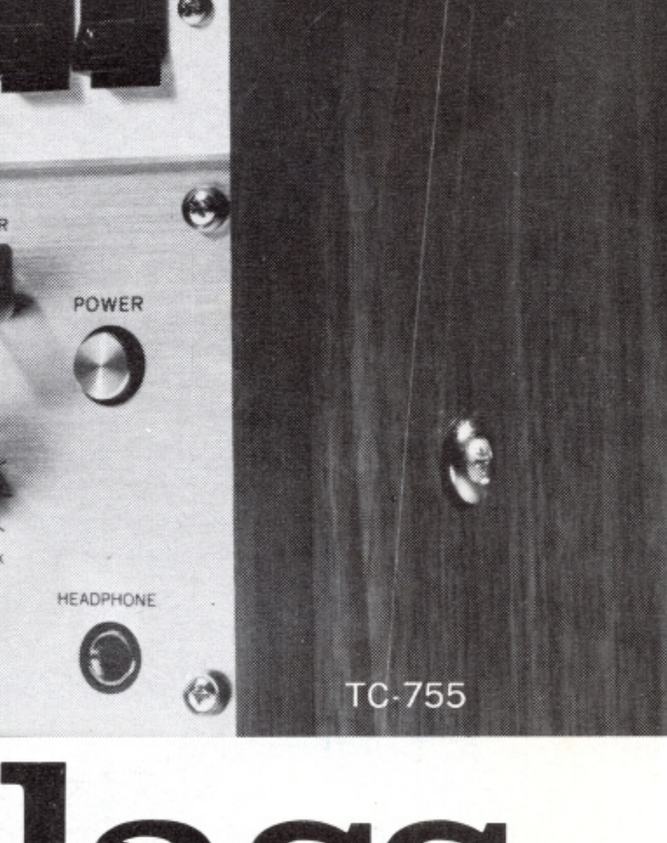
To successfully mass produce such a refined drive system takes the experience and skills that money alone can't buy. Sony's dedication to excellence brings you other desirables like our long-lasting Ferrite & Ferrite heads, AC servo-controlled capstan motor, and countless details that make all the difference.

Your choice of our **TC-755** 10-1/2″ 3-motor 3-head deck or our **TC-458** auto-reverse (recording & playback) deck with its ingenious roto bi-lateral head system.

With Sony, tape travels 1st class.

Research Makes the Difference

SONY®



Life before AD-1200 was pretty dull. Just watching TV till the jingles jangled.

Then along came this groovy cassette deck. AD-1200, it had on it. I feel sure it was made later than that.

I mean in those days they hadn't thought up such marvellous ideas as Dynamic Noise Limiters—just flip the DNL switch and the tape stop hissing at you. Any cassette tape. Normal, LH or CrO_2.

And the high frequencies stay where they are. High. Which is more than can be said for a lot of cassette decks using noise-reduction units. The AD-1200 is not the kind of machine that insists you use the more expensive tape if you want the more expensive sound.

And your cassette won't whine at you when it's finished playing. The AD-1200 switches it off automatically.

Now—if you're still not convinced, here are some technical details that'll stun you. I don't know what a dB is, but you get 52 of them with DNL and only 50 without. So hang in there on the DNL switch!

And the AD-1200 has an outsize flywheel which cuts wow and flutter to 0.13% WRMS.

So if wow and flutter don't appeal to you, the AIWA AD-1200 will.

"It came into my life and made the listening fine"

AD-1200

AIWA for craftsmanship

AIWA®

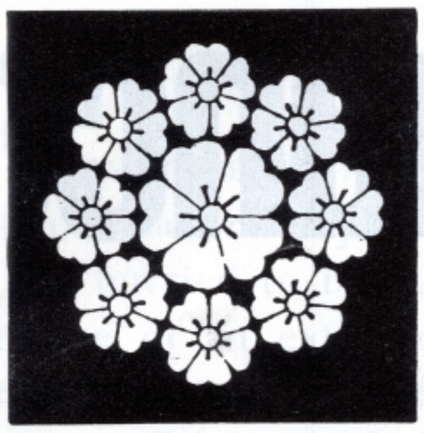
AIWA CO., LTD. 11-9, Ueno 1-chome, Taito-ku, Tokyo, Japan

PRINTED IN JAPAN

Vol. X
No. 3 1974

THE EAST

COVER



"My lovely plum blossoms, exude a pleasant perfume when the spring wind begins to blow! Although your master is absent from your garden, don't forget that spring is coming." Sugawara Michizané, a celebrated poet and high-ranking official in the Heian Period, thus sang to the plum blossoms in his *waka* poem. (He wrote this poem while he was in *Kyūshū* and was longing for his home in *Kyōto*.). As we mentioned in the previous issue of *The East*, the plum blossoms herald the arrival of spring in Japan. The cherry blossoms appear later in the spring.

On the cover of this issue we present one of the many variations of the cherry-blossom crest.

About thirty species of cherries are found in the temperate regions of the northern hemisphere. The Japanese cherry, *sakura*, is indigenous to Japan. Around the beginning of the Heian Period *sakura* became a representative blossom and has since been treasured by the Japanese. The *Manyō-shū* (the oldest anthology of over 4,500 *waka* poems which was compiled in the Nara Period-which preceded the Heian Period) contains more than one hundred poems on plum blossoms and about forty poems on cherry blossoms. However, in the *Kokin-waka-shū*, the anthology edited by the poet Ki no Tsurayuki in the Heian Period, more than one hundred poems on cherry blossoms are found, while the poems on plum blossoms number only twenty.

In the Edo Period, the falling of cherry blossoms was often compared to the last moments of a *bushi's*, samurai's, life.

In the middle of March the cherry blossoms appear in the southern regions of the country. When the snow has melted and the sunshine is radiant in April, the cherry trees are in full bloom. Many parts of the country are covered with the light pink petals of cherry blossoms and the places famous for cherry blossoms are crowded with people of all ages. Some of the people hold banquets under the cherry trees.

The sight of cherry blossoms in the moonlight and their fluttering in the spring breeze transport us into a world of fantasy.

PUBLISHER & EDITOR Morita Tohru; ART DIRECTOR Masaki Yohko; EDITORIAL LAYOUT Oshima Yutaka; ASSOCIATE EDITORS Sakai Noriko, Funazaki Takashi; SUPERVISOR of the ENGLISH RE-WRITING Dr. Jason Roussos; ENGLISH RE-WRITING Margaret Weintraub; SUBSCRIPTION MANAGER Wakabayashi Toshiko ; Distributed in: U.S.A. Canada, Thailand, Philippines, Malaysia, Singapore, Australia, Japan, Taipei, Wake Island, Guam, Korea, Vietnam, England. France, Netherlands. Subscriptions to THE EAST will be accepted either by the Tokyo Office or by the New York Office, P.O. Box 948, Radio City Station, New York, N.Y. 10019.
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CONTENTS

Topics

Success in the Artificial Incubation of Eels; Old Marionettes; An Unusual Ceremony; The Discovery of an Old Yoke for an Ox Cart; A New Book about the Tea Ceremony 8

Industrial Sociology

Managers of Today and their Business Activities ..... *Hazama Hiroshi* 11

Culture

Flowers and the Japanese ... *Higuchi Kiyoyuki* 14

Religion

Zen (The Fourth Article in the Series on Buddhism) ..... *Dr. Nakamura Hajimé* 19

Travel Diary

Asuka—The Ancient Capital Before Nara and Kyōto 28

History

Nichiren—The Pious and Brave Advocate of the Sutra (2) ..... *Yonekura Isamu* 40

Calendar Year

Higan, the Week of the Equinox 48

Go for Fun

Some Basic Principles of Play *Stuart J. Dowsey* 51

Kanji

The Man Who Worried about the Fall of Heaven and Earth 55

Contribution

Japanese Workers and Their Relations with Their Employers ... *Melville Hawthorn* 59

EXPO '75

The Sea We Would Like to See 60

Ryori

Fried Chicken with Walnuts 65

At last.
Open reel performance in cassette decks.

They're TEAC's A-450 and A-360 series cassette decks.

The reason why they perform like more expensive reel-to-reel units is this: our revolutionary new tape transport system. It reduces wow and flutter to an insignificant 0.07% wrms. A rating many reel-to-reel decks can't achieve.

That's one excellent reason.

Another is that both the A-450 and A-360 feature the Dolby* Noise Reduction System.

And that eliminates tape hiss and noise. You just listen to the pure natural sound of music.

The console-designed A-450 also gives you mic-line mixing capabilities. This means you can blend recording signals from two sources for specific effects.

On both models, the switches for the many high performance features are conveniently placed. Large VU meters. An index counter memory rewind. And to insure even better response, both models have our famous wear-free High Density Ferrite Heads.

Would you like to hear open reel performance from cassette decks? Then listen to our A-450 and A-360 at your audio store.

A-450

A-360

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* 'DOLBY' is a trademark of Dolby Laboratories, Inc.

A WORD FROM THE PUBLISHER

NEWSPAPERS HAVE already reported that many Japanese housewives hurried to buy toilet paper because of an extraordinary, unprecedented shortage of supply last autumn. Consequently toilet paper vanished from every market throughout the country. When it reappeared on the market it was not only high-priced, but each customer was allowed to buy only one roll of this newly high-priced commodity.

Trading companies were severely criticized for holding back the sale of toilet paper while the nation was about to be faced with a so-called oil crisis. Their profiteering methods were also severely criticized.

Some people attributed the shortage of toilet paper to the housewives, who almost panicked and bought large quantities of toilet paper, thus causing an inevitable shortage of supply and rise in prices. Therefore both the trading firms and the housewives have been held responsible. Also the panic might have been caused by rumours which were spread by shrewd traders and believed by housewives. The situation that arose was rather deplorable. With the post-war democratic education already at work in Japan, the housewives became stubbornly sensitive about their democratic rights. It has been argued that housewives might have insisted on their rights for the sake of formality, but at the same time do not value individualism highly enough. Individualism is an important factor in a democracy.

This way of thinking makes people liable to become puppets of

irresponsible, false rumours, especially under the current social unrest, and they are easily influenced in such actions as in the cornering of a market. There is a certain reason for middle-aged women in particular to be thus influenced in that they remember vividly the nightmare of the controlled wartime economy and they must have been driven by a tremendous impulse to buy.

It is an unquestionable fact that the traders took advantage of the sharp increase of prices. In order to maintain strict control over such unjust activities, administrative reforms are to be put into effect at the end of this March.

A great many people were damaged by the opportunistic rise in prices, and we publishers also have been constantly menaced by both a shortage of paper and a sharp rise in the price of printing paper. Last December, in fact, we were driven into the serious situation of having little paper available for our business activities. Therefore it was unavoidable that our issue of Vol. 10, No. 2 be delayed and that the combined issues of November and December will appear in March. We offer our sincere apologies to our readers for this change in schedule and for having had no time to inform you of it in advance owing to the sudden shortage of paper.

Such an unnatural situation will be settled soon, but nevertheless we feel keenly that our Japanese economic foundations appear to be very shaky. Is it possible for the present style of economy to return to normalcy by the endeavors of the Japanese government? And how can we find a solution in the world-wide inflationary trends of today?

Now is the time for the nation to take administrative action against the first serious economic difficulties that have confronted Japan since the war. We cannot always blame the housewives for their conduct, especially under such circumstances.

A Notice to Potential Contributors

We welcome contributions from our readers and have been receiving quite a few, but we have had to turn many well-written ones down. We would find it easier to use articies which say something that only you can say—your experiences in Asia as a foreigner, your critical observations on Japanese society, interpersonal relations, customs and culture. It is the job of our staff to introduce various aspects of Japan and Asia, and the content of successive issues is decided fairly far in advance. Your individual way of looking at things will make the best contribution.

LETTER TO THE EDITOR

Dear Sirs,

As readers of THE EAST, since many years, we are always very glad to read articles about Japanese History, budo and martial arts.

So even in the Nov.–Dec. no. 73 about Yagyū . . . the Homeland of a Great Swordsman. Since our kendo-ka in this country are trying to follow the "way" of Yagyū Munenori, the article was even more interesting.

Yours truly
EUROPEAN KENDO FEDERATION
Robert von Sandor
President
Klippuddsvägen 13
S-181 62 LIDINGÖ
Sweden

INFORMATION BOX

Q

Dear Sir;

We would be interested in getting the names of some prominent Art Galleries in Tokyo.

We are not sure exactly where to go to, so we thought as you are a prominent magazine in Tokyo and interested in the Western World, we thought we might ask you.

We are art dealers and at the moment Japan starts to be interested in some of our Art from U.S.A. So we thought we might give it a try.

If you don't have this information can you give us an address where to go.

Yours sincerely,
Louise Rash
South Laguna, California,
U.S.A.

A

There is a large number of Art Galleries in and around the Ginza area, Tōkyō. We recommend the following.

(1) Kabutoya Art Gallery
8-8-7 Ginza, Chūo-ku, Tokyo
[main office]
This Art Gallery has branch offices in San Francisco and Beverly Hills, U.S.A. Easy to contact.
(2) Nichidō Art Gallery
7-4-12 Ginza, Chūo-ku, Tokyo
(3) Fran-Nell Gallery
Hotel Okura Annex, 12 Aoi-cho, Akasaka, Minato-ku, Tokyo

Q

Dear Sir:

I would like to know if there are any new books on
INTERIOR DECORATION
of new Japanese homes?

Written in either Japanese or English. The pictures would probably be sufficient.

We have one or two very nice books on Japanese homes, but they are of the very expensive traditional interiors.

For instance, we have a new home designed after your peasant style homes. We are using some Western furnishings, but the lighting is a real problem.

We may find a solution in some of the books published for your people in that country.

Thank you very much and keep up the good work on the magazine. We are loyal subscribers.

Best regards,

Mr. and Mrs. Walter Stern
Monterey, Calif.,
U.S.A.

A

There are a large number of magazines concerned with interior decoration. Here we select two publications which deal with upholstery:

1. "*Shitsunai*" published by Kōsaku-sha,
29 Kotohira-cho, Shiba, Minato-ku, Tōkyō and
2. "*Shitsunai Sekkei*" published by the Shiba Art Construction Inc., Fuji Denkō Bdg. 202,
1-7-3 Hyakunin-chō, Shinjuku-ku, Tōkyō

Q

Gentlemen:

As a subscriber and enthusiastic reader of your magazine for several years, I have been intending to write and tell you how thoroughly I enjoy your publication. I have been desperately trying to learn Japanese for the past ten years, so I especially enjoy your sections on Kanji, but I find the articles on Japanese history—and, indeed, all the rest of your magazine—extremely informative, too.

I have also noted how very helpful you have been in handling reader's requests for information in your "Information Box" section, and that observation has prompted me to write you concerning a problem of my own:

I am trying to obtain several "Satsuma buttons" for a friend of mine. As you probably know, these buttons are from 3/8 inch to 2 inches in diameter (0.95–5.0 cm.), and are made of Satsuma porcelain. They are delicately decorated with gold stippling, and other colors, to show typical Japanese seenes and portraits. The buttons are usually self-shanked. The backs of earlier buttons were quite flat and had two holes for attachment of the thread, thereby requiring the use of a curved needle. Later buttons utilized a protruding shank.

I will appreciate it greatly if you could tell me where I might purchase several of these buttons and how much they would cost.

Thank you in advance for your helpful assistance.

Sincerely,
James Austin Clark
Covina, California,
U.S.A.

A

The Satsuma buttons that you have asked for are made in Kagoshima Prefecture but not in large numbers any more. However, if you specify their size and shape, you may be able to get them. Please write to:

Nagata Tōgei,
1032-6, Nishi-Beppu-cho,
Kagoshima City

A Notice to Our Subscribers

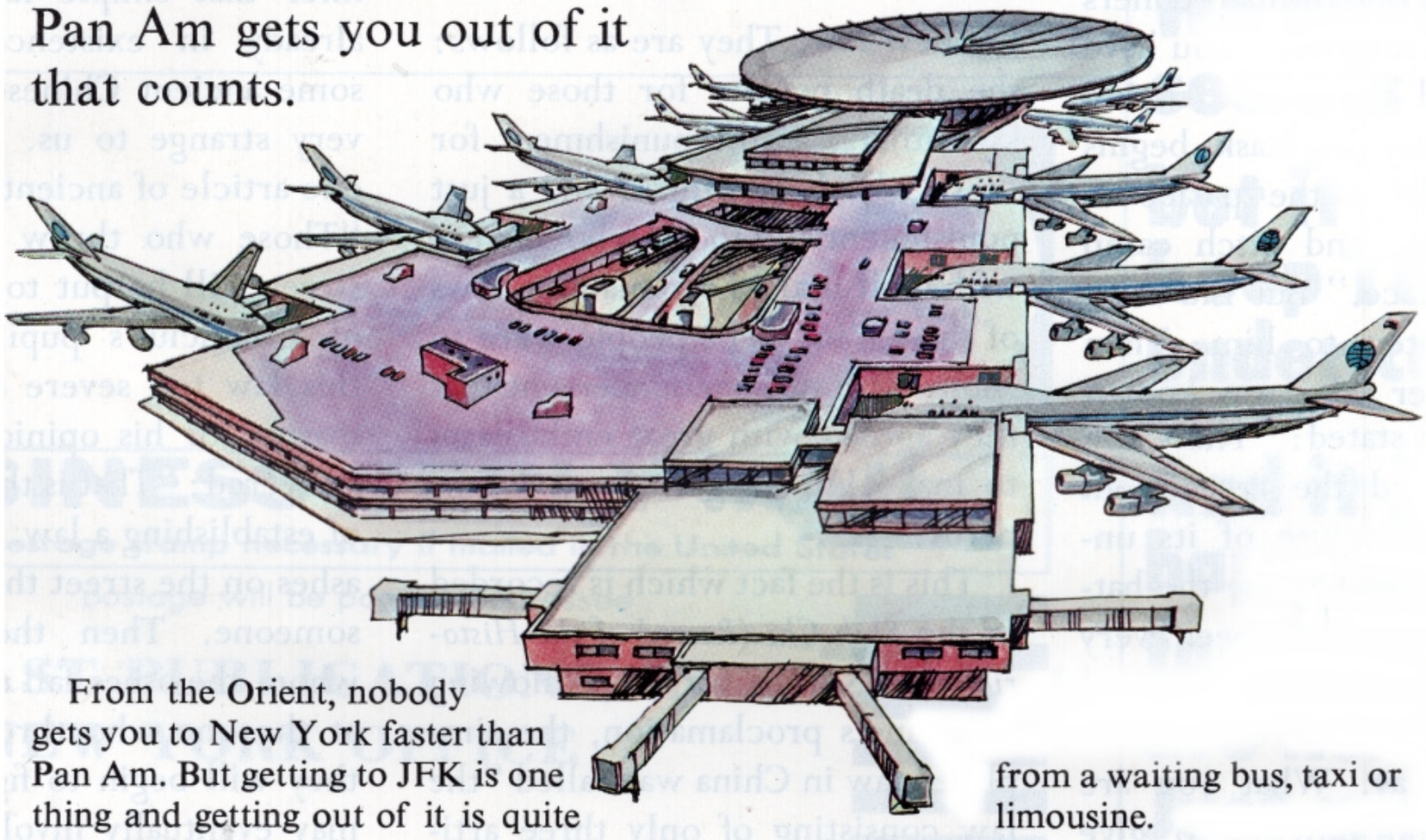
When making inquiries or requests regarding subscriptions, your own or gifts for someone else, please be sure to indicate your subscription reference number. This will help us to facilitate things so that we can answer you without delay. Thank you very much.

The Subscription Department

Only in Pan Am's World:

New York's JFK Airport:

It's really not how fast Pan Am gets you into it, but how fast Pan Am gets you out of it that counts.



From the Orient, nobody gets you to New York faster than Pan Am. But getting to JFK is one thing and getting out of it is quite another. Which is why it really makes sense to fly Pan Am.

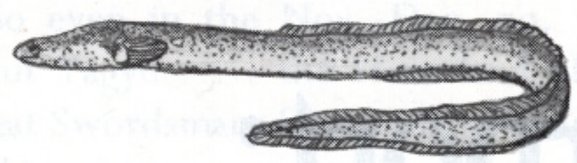
Pan Am has spent $92 million to build a terminal to get you out of JFK fast. You're never more than a few steps away from where you have to be. From the plane, it's only a few steps to Health and Immigration. From there, only a few steps to a baggage claim counter, and very few steps from there to customs. From customs, you're never more than 30 steps away from a waiting bus, taxi or limousine.

A lot of airlines can take you to JFK bast, but only the world's most experienced airline gets you out of it just as fast.

Tokyo: (03) 216-6711, Osaka: (06) 271-5951, Okinawa: 09893-7-3411, Seoul: 24-1451~4, Hong Kong: 5-231111, Manila: 471981, Guam: 777-8841, Saigon: PTT 91979, Taipei: 548283, Bangkok: 522121, Jakarta: 49363, Singapore: 910711.

PAN AM®
The world's most experienced airline

Success in the Artificial Incubation of Eels



An artificial incubation of eels was successfully performed for the first time by Professor Yamamoto Kiichirō and his group at the Department of Biology and Aquaculture, the Faculty of Fisheries, Hokkaidō University, Hakodaté City. Their effort was successful after years of studies.

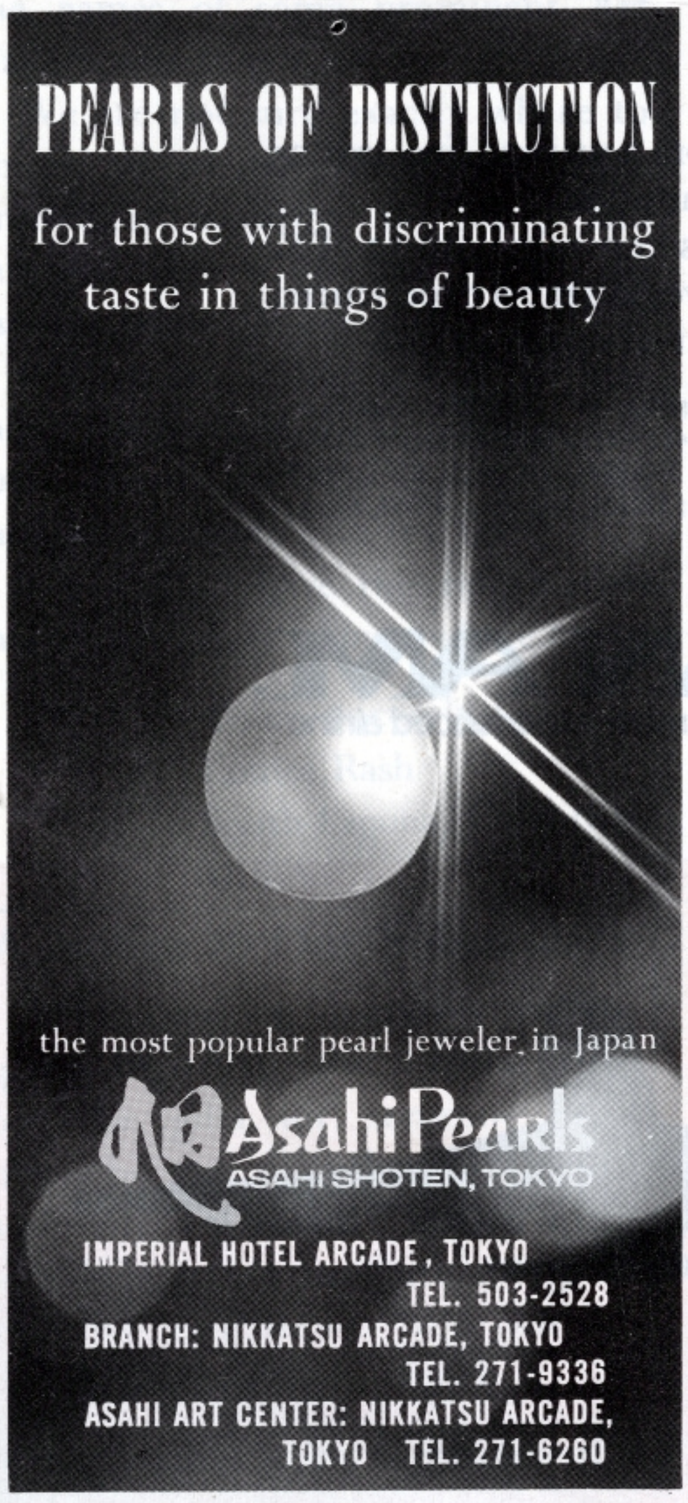
Young eels with a body length of 3.5 mms. were also produced for the first time. Professor Yamamoto says that this success is expected to pave the way towards revealing the secret of eel's life and that the artificial breeding of young eels will become possible in the near future.

In 1966 Prof. Yamamoto's group launched the study about the artificial incubation of eels. They injected hormones into female eels, which had been caught in the town of Sannohé and in the village of Rokkasho in Aomori Prefecture and attempted to hatch eggs by placing male roe over them. Although scientists from all over the world had been attempting over the past sixty years to incubate eels artificially, nobody had been successful in his efforts until Professor Yamamoto and his group applied a genetic organ-stimulating hormone which had been extracted from the pituitary gland of salmon.

In September 1973 the group caught 40 female eels in Aomori Prefecture with a weir (when they went down the river for spawning) and matured them until they grew to 60 cms. in length and 25–30 cms. in girth by injecting 35 mg. of hormones in each eel once a week.

The sea water was kept at 18°C – the temperature recommended by J. Schmidt of Denmark. When the eleventh injection was completed, an eel spawned eggs. After 40–50 hours of placing roe over them, about 100 baby eels were incubated in the early morning of 21st of December.

They were about 3.5 mms. in length. Although about half of them died because of improper water temperature, the remaining half grew to 4.5 mms. in length. The smallest baby eel ever discovered in the world so far was 6 mms. in length. It was an eel which Schmidt caught in the Atlantic Ocean at the beginning of this century. Thus the success of Professor Yamamoto and his group is epoch-making.



An Unusual Ceremony

A curious ceremony for prosperity and longevity, during which people drank sake from a large wooden cup one meter in diameter, was held at the Kanda Myōjin Shrine in Tōkyō on the 23rd January, the New Year's Day according to the lunar calendar.

This ceremony was originally practiced by prominent merchants of Edo (Tōkyō) in the middle of the Edo Period (1603–1867) to welcome the New Year but has been discontinued since the Meiji Period. Twenty merchants of some old established shops in Kanda, the merchant quarter, revived this ceremony 21 years ago.

On the afternoon of 23rd January about twenty merchants wearing *happi* coats met in the main hall of the Kanda Myōjin. A Shinto priest purified them. After they were purified, the priest and a *miko* (girl in the service of the shrine) poured sake into the large lacquered cup, on the bottom of which the "ship loaded with treasures" is depicted. An *o-ban*, a gold coin of the Edo Period, was placed into this cup and the merchants drank sake from the cup. During this ceremony *gagaku*, music, was performed. A representative of the merchants offered prayers to *kami* (Japanese gods) so that their business would thrive.

Old Marionettes

Two heads of wooden marionettes were excavated recently by a research team under the supervision of Professor Shinzō Sugiyama of Kinki University, at the site of the detached palace of the ex-Emperor Toba (鳥羽離宮 *Toba-rikyū*) at Fushimi Ward in Kyōto. It is inferred that the marionettes had been made sometime in the 14th century-around the end of the Kamakura period or during the early years of the Muromachi period. Historians believe that the Japanese marionette dates back to the 8th century, but none of these earlier marionettes have survived. The oldest marionettes that we have were made in the Edo period. Thus this recent discovery gives us precious information about

the source of 文楽 *bunraku*, the Marionette Drama, one of the traditional Japanese theater arts which attained perfection during the Edo period. Scholars who study the history of public entertainment consider the two heads of the wooden marionettes a precious discovery.

The spot where the heads of the two dolls were excavated was the site of the park of *Toba-rikyū*, which is only a paddy field now. They were found at a depth of 60 cm. in the black soil of clay. Both heads are 9 cm. high from the top of their heads to the necks and one of them has a diameter of 4 cm., a length of face of 6 cm., and a breadth of eyes of 1 cm. It has no mouth and the nose is triangular, long and slender. The diameter of the neck is 2.5 cm. In its lower part we have the *dōgushi*, the hole in which we place the stick that holds the marionette. The face and neck of the other doll are a little more slender than that of the former. It wears a kind of cap. Its eyes and nose have been worn out and cannot be distinguished.

The Discovery of an Old Yoke for an Ox Cart

A YOKE OF an ox cart believed to have been in use about 1,200 years ago was excavated at the site of Fujiwara-kyo, in the ancient capital city of Fujiwara (694–710), now at Kashihara City in Nara Prefecture. This excavation was made by a research team from the Nara National Research Institute of Cultural Properties. Historians believe that the ox cart had been in use since the Heian Period (794–1191). However, this newly-excavated yoke may prove that the ox cart was in use even before that time.

The place where this yoke was excavated was near the site of the wall that enclosed the Fujiwara Palace. The yoke was found together with fragments of tiles from the roof of the palace and *mokkan*, slats of wood which people used instead of paper for writing.

The yoke is made of pine wood and is 85 cm. in length and 6 cm. in diameter. It has been pierced with holes through which ropes were passed. A member of the research team said that this yoke is of similar design to those of the present day.

A Word to Our Regular Readers About KANJI KANJI

The first time you look at a Chinese character it probably looks like nothing more or less than a scriggle. Or a lovely design. Actually it is both and far more. KANJI KANJI introduces you to the character of the Kanji that embody the wisdom of the East, to the words, concepts, myths, proverbs, legends and wealth of thought, feeling and tradition that surround those fascinating dots and lines. Including an introduction to the history of the development of Chinese characters, a full index, abundant sumi-e illustrations and explanations of over 200 Kanji, KANJI KANJI makes such interesting reading that you will be led into an understanding of the Way of Kanji—and the thinking of the Chinese and Japanese—before you realize it.

Price: only $7.90

THE EAST Publications, Inc.

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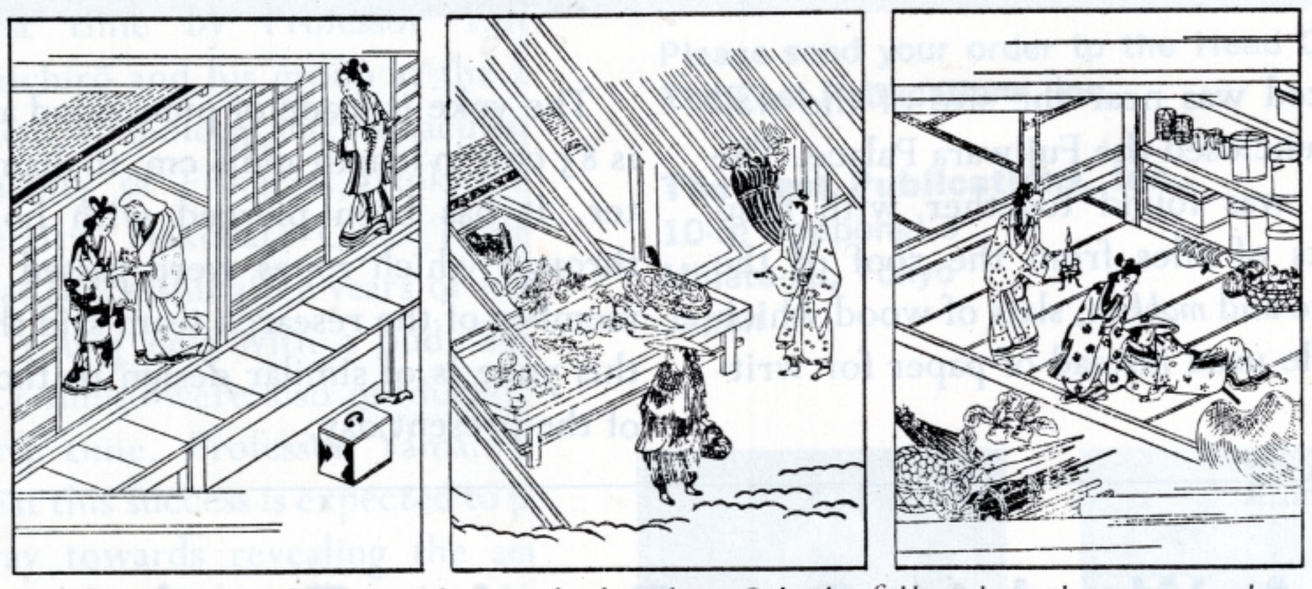
A New Book about the Tea Ceremony

A NEW BOOK with beautiful photographs of the tea ceremony was recently published by Kōdansha International Ltd. in Tōkyō. Its author is Tanaka Sen'ō, a master of tea ceremony and the president of *Dai Nippon Chadō Gakkai* (Greater Japan Tea Ceremony Society). The title of the book is *The Tea Ceremony*.

In this book, which numbers some 200 pages, Mr. Tanaka first traces the origins and development of the *Cha-no-yu*, the tea ceremony, and explains the aesthetics of tea. The author introduces *temaé*, a ceremonial way of preparing and serving tea according to specified rules. Many photographs that were inserted in these pages will provide a valuable aid in our understanding of *temaé*. The author also describes various types of tea houses and gardens.

It is undoubtedly a book written by a competent master of *Cha-no-yu*. Information of historical and technical natures is abundant and presented in a dry, scholarly manner. In fact, if one has any objection to the book, the only objection would be that an art as subtle as the tea ceremony is described in such a straightforward and unsubtle, humourless, manner. Otherwise it is a valuable book, beautifully organized and illustrated, and the English language is used clearly and precisely.

The price of this new book is U.S. $22.50.



The young and protected grocer's daughter Oshichi fell in love the moment she took the splinter from the finger of the handsome samurai youth whose patrician family, like her own plebian one, had taken refuge in the temple from the fearsome fire. And then Kichisaburō visited her house in disguise and they were able to consummate their affection. But laws and society forbade their attachment. At last, driven to desperation by her overruling passion, Oshichi decided on a horrible plan. . . .

It's Time Their Stories Were Told

The women of Japan have often been depicted as weak, helpless feminine things fawning behind fans. But that is because no one told the true stories of how imaginative, creative women made their own sometimes very powerful place in Japanese history. Some like Kasuga no Tsuboné rose to positions where their actions could decide the future of the Shōgunate. Some like Okuni and Yosano Akiko ignored the bounds of society to forge new directions in the arts. Some rose above it all to near-beatitude like Hosokawa Gracia. Many of their stories end in tragedy, though by no means all.

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Women Who Shaped Japan,

the first of a series of historical publications by The East.
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Managers of Today and their Business Activities

by Hazama Hiroshi

In the last two issues of *The East* we discussed the characteristics of business activities in the modern Japanese enterprises mainly from a historical perspective. It was then pointed out that, historically speaking, business activities in Japan can be classified into two categories, i.e., the "samurai-type" management and the "commoner-type" management. Such a classification depends upon the social position of the founders of the above-mentioned business establishments. Especially in the Meiji Period when modern enterprises were founded the "samurai-type" management was conspicuously different from the "commoner-type" management. Since then, these two types of management have been referred to as typical precedents of current business activities.

The current business scene, however, is too complex to be approached just from a historical perspective. Many modern enterprises retain some of the characteristics of the businesses that were established in the Meiji Period but others have been "new" enterprises with little or nothing in common with the enterprises of the past. Thus we shall approach the complex subject of modern Japanese enterprises from a "social" perspective.

It is true that the social position of the managers of modern enterprises is not a direct result of their previous social status. Nowadays, the determining factor according to which we can place modern managers into social classes is the size of the enterprise in which they are employed. There are large, medium-size and small enterprises. The gap between such enterprises can be very great in Japan—even greater, perhaps, than it is in other countries.

For example, according to the statistics of 1969, there are "large" enterprises with a capital of more than ¥100 million, medium size enterprises with a capital between ¥5–100 million and small enterprises with a capital of less than ¥5 million. Their high executives come to a total of 1,810,000. 3.2% of them belong to large enterprises, 21.4% to medium-size and 75.4% to small ones. Although the managers of large enterprises are few in number when compared to those of small enterprises, they actually play the leading role in the Japanese economic structure.

Generally speaking, managers fall into distinct division ranks according to the size of their enterprises. Managers of large enterprises belong to the highest ranks and are considered the business élite. In large Japanese enterprises, management is separated from ownership as it is in the developed western countries. Therefore, most of the large business enterprises have "salaried directors" who are not necessarily big shareholders. Their earnings are not exceedingly large but their rank in the business world and in society in general is very high. On the other hand, managers of medium size enterprises do not hold high social positions. They are considered just like heads of departments or section chiefs of large enterprises. Managers of small enterprises are ranked, at best, as foremen of large enterprises.

Now, let us examine those who can become managers in each group of enterprises and consider the relation between their business career and school education. It is often said that today's Japan is a society in which a school plays a vital role. This is because the social position of a person tends to be decided upon the school which he has attended rather than upon his ability and efforts. The term "school" in this case includes universities or colleges, senior high schools and junior high schools. A graduate of a university is obviously awarded a higher rank than a graduate of a junior high school. Also, an important factor is the "rank" that the school occupies in each group, i.e., whether a man has graduated from a top-ranking, a middle-class or a lower-class school. This factor is especially important in the case of graduates of a university or college.

The particular school that a person has attended is closely related to his position as manager. Graduation from a university is one of the indispensable conditions for a person who intends to become a manager of a large or medium size enterprise. Moreover, graduation

from a first-class university like the University of Tōkyō or Keiō University is an important factor for those who want to become managers of large enterprises. Graduates from a second or lower class university can become at best managers of medium-size enterprises. The minimum condition for a student who wants to become a manager of a medium-size enterprise is that he graduates from a senior high school. The highest position which can be reached by graduates of junior high schools is that of manager of a small enterprise.

Thus, a school is a significant factor in determining one's future career and position in business. This kind of predetermination can cause lack of enthusiasm in a man once he has begun his career and occupied a definite position in the business structure. This in turn makes medium and small-size business enterprises in Japan mostly passive. The managers of these enterprises are satisfied to be subcontractors of large enterprises and show little interest in creativity and in operating an active management. The conservative attitudes of managers of medium and small size enterprises can be understood more clearly if we take into account the way in which they have become managers.

There are three possible ways to become a top manager of a large enterprise. The first is that of "internal promotion". In this way a graduate of a first-class university is promoted from one position to another in the same firm until he reaches the position of top manager. The second is "external transfer". In this case an executive of one large enterprise—generally an associated financial institution or an enterprise in the same financial line—is transferred to another large enterprise and reaches a higher position. The third is called "Amakudari" (descent from heaven). In this way a high-ranking bureaucrat from a central governmental office is appointed director of a large private enterprise. This is usually a political transfer. A rare way, not included in the above-mentioned three, for a person to become director of an enterprise is to succeed his father.

For a manager of a small enterprise it is almost impossible to become manager of a large firm.

In medium-size enterprises, quite a few managers have succeeded their fathers. A graduate from a second or third-class university may become top manager through "internal promotion". A graduate from a first-class university who has reached the age of retirement without having become director in a large enterprise may transfer to a subcontracting small enterprise as top manager. Some enthusiastic people have launched their own businesses and have become managers. But, generally speaking, managers of medium-size enterprises are regarded as inferior to those of large enterprises in terms of the way in which they have become managers. Even a man of ability tends to lose his enthusiasm because, once he begins his career in a medium-size enterprise, he has few prospects of being given an executive position by a large enterprise. Therefore, a manager of a medium-size enterprise tends to prefer his son to become an employee in a large enterprise or in a government organization rather than to rise in his own firm.

The situation of managers of small enterprises is much worse. Their social positions can be likened to ordinary blue-collar workers of large enterprises.

Are managers of large enterprises really capable? Apparently not all of them. Only managers of newly-founded enterprises can be considered capable. Of the others, very few indeed are suited to be managers of an enterprise in a highly-developed country. Business activities of a large Japanese enterprise, generally, imitate those of developed western enterprises and lack creativity. But as we have mentioned in our previous articles, still there is a certain "uniqueness" characteristic of Japanese business activities—"Japanese-style management". But this uniqueness has been greatly ignored and even disapproved by Japanese managers. Nevertheless nowadays they do not hesitate to advocate it especially since western people have begun to appreciate it. Such a lack of foresight is characteristic of most managers of large Japanese enterprises and is reflected in their business activities.

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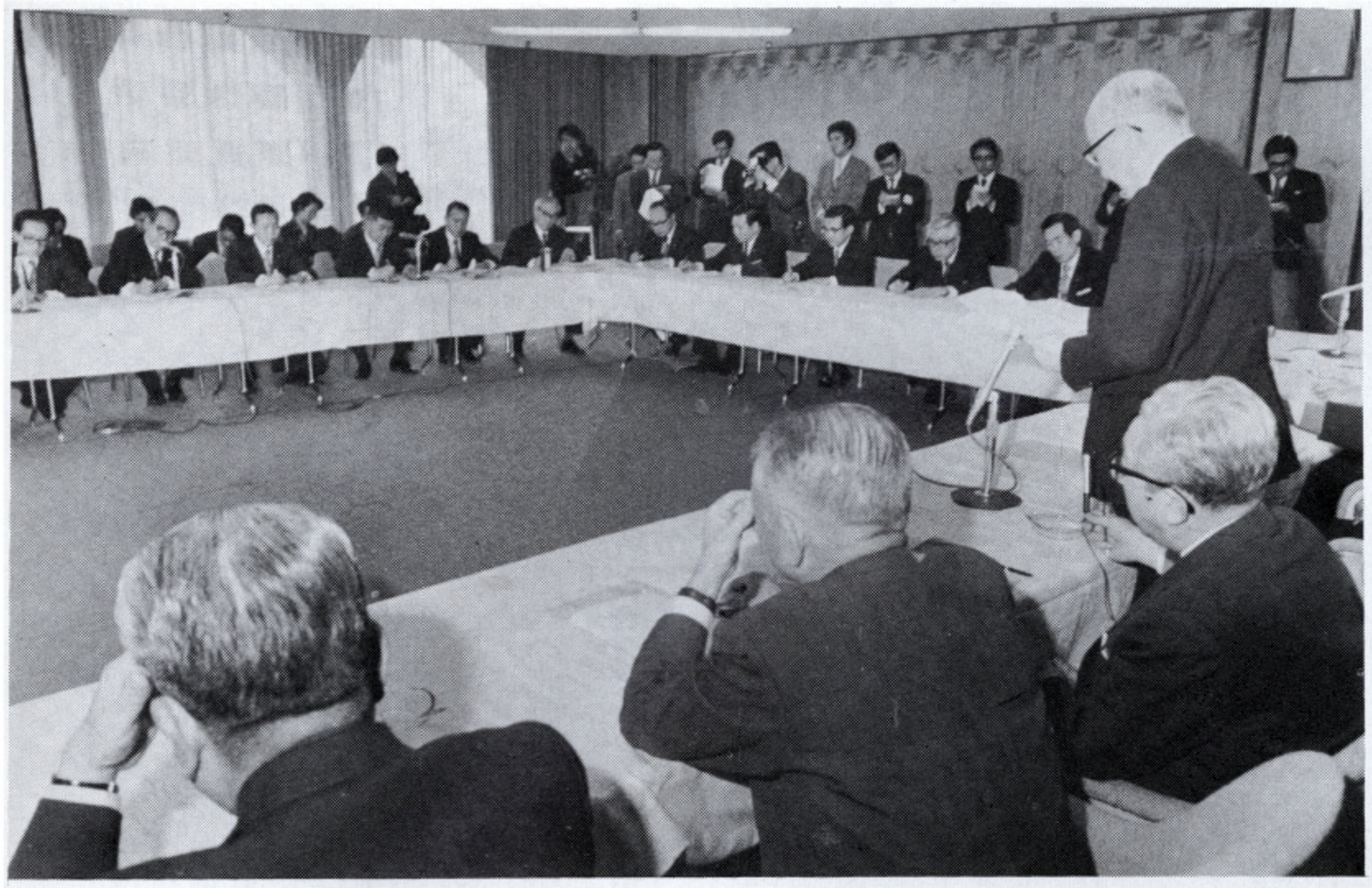
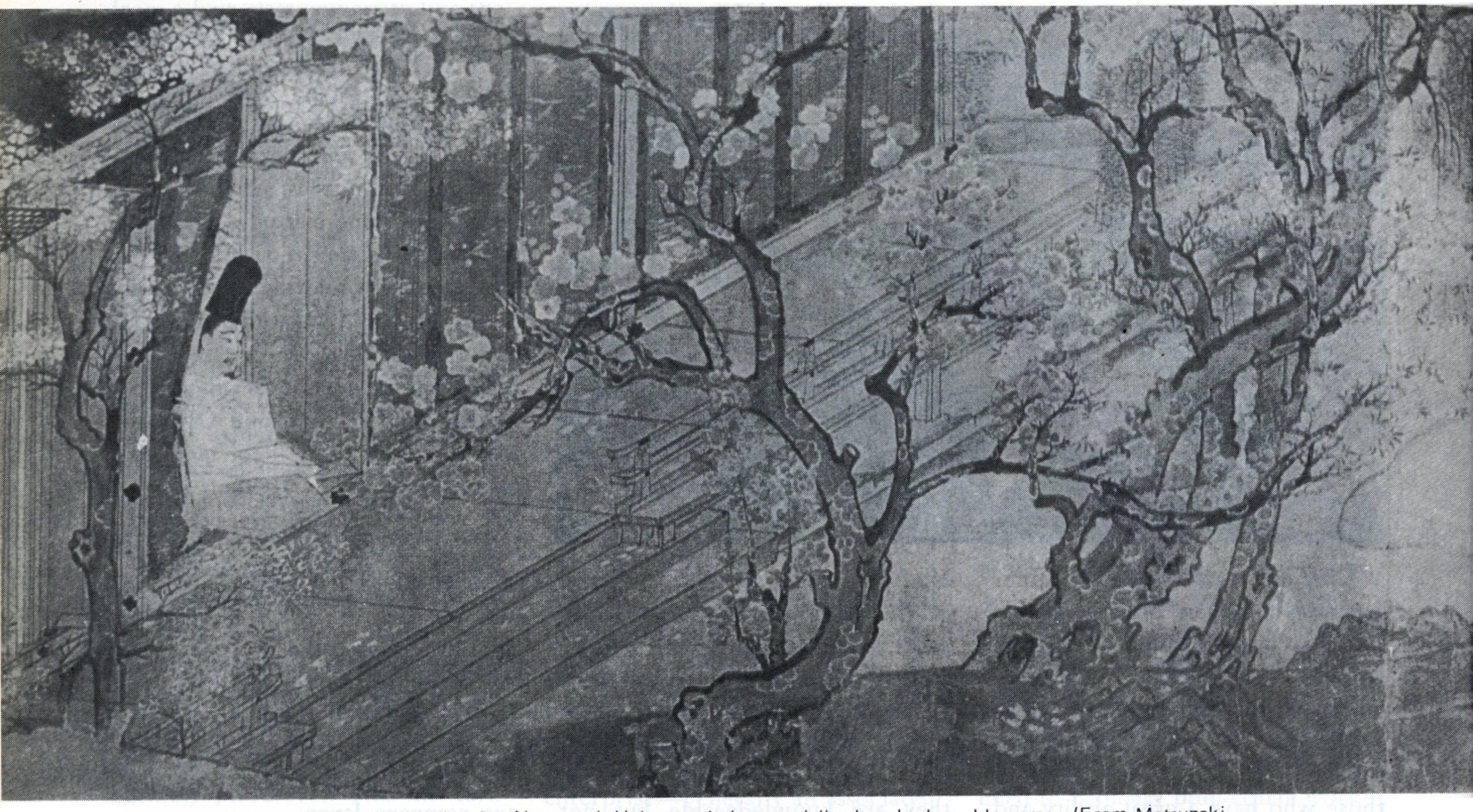


I am quite often asked whether Japanese managers of large enterprises are "professional" managers —close to the American type of manager—or "amateur" managers —close to the British type of manager. "Professional" managers are those who have a great ability and knowledge of management and are highly efficient, whereas "amateur" managers are those who have acquired refinement, broad vision and "humanity" without confining themselves to the viewpoint of a manager. In my opinion, Japanese managers of large enterprises share the characteristics of both the above-mentioned types, while inefficient Japanese managers have none of these characteristics developed.

A true "professional" manager improves his abilities and accumulates managerial experience when he transfers from one firm to another whether it is a large enterprise or an associated one. But in the case of Japanese managers of large enterprises the chance of transfer is very limited. Therefore, they are given limited opportunity for a variety of professional experiences. It is true that Japanese managers study hard but what they gain from their study is nothing more than a thorough knowledge which is of little practical use. The range of their study is limited in most cases to special management items and they cannot acquire the wide vision or profound humanity which are characteristic of British "amateur" managers. In other words, they are knowledgeable but not polished.

Moreover, they lack creativity because most of them have been promoted through "internal promotion" in a static system of employment. As we have mentioned before (*The East*, Vol. 9, No. 2), the most important element in Japanese business activities is the "*Wa*" (harmony). It is thought that a man of originality often lacks the spirit of *Wa*. Therefore it is rather difficult for a man of originality to stay in one firm long enough so that he can qualified for "internal promotion". Most such men do not have the patience to stay in a large enterprise. On the other hand, most Japanese managers of large enterprises have a highly-developed sense of *Wa* but have no strong individual personalities. In other words, they have the makings of a good salaried employee, i.e., of a subordinate, rather than of a good manager or leader.

Why then have Japanese enterprises, particularly large ones, been able to make such rapid and tremendous progress? What kind of contribution have these managers made? Firstly and most important, it should be emphasized that there have been some managers of originality and dynamism, although they represent a minority. One finds them usually in newly-founded enterprises. The Matsushita Electric Company (whose products are known under the name of "National"), the Sony Electric Company and the Honda Giken Kōgyō are among the newly-founded enterprises whose managers are famous for their originality and unique leadership. Secondly, it should be noted that the managers of conventional large enterprises have been thirsty for knowledge which they have been eager to introduce into their companies. If we compare Japanese with British managers, we find that British managers are good at teaching but poor at learning, whereas Japanese managers are, on the contrary, good at learning but poor at teaching. Thus, although not original in their own thought, Japanese managers have been eager to introduce new production techniques and new management systems into their companies. Many of these techniques and systems have been borrowed from foreign firms. Such an introduction of a new business spirit accounts for the efficiency that we observe in modern Japanese enterprises. But now that Japan joined the developed countries, an imitation of foreign methods is not sufficient. A casting-vote for the further development of Japanese enterprises and the Japanese economy in general is whether managers of originality appear and whether the business activities which can now be found in a few of the newly-founded enterprises can prevail and be strengthened. 東



The nobility in the Nara and Heian periods especially loved plum blossoms. (From Matsuzaki Tenjin Emaki scroll. Possession of Bofu Tenman-gu shrine in Yamaguchi Prefecture.)

Flowers and the Japanese

by Higuchi Kiyoyuki

THE JAPANESE HAVE cherished certain special inner feelings towards flowers and indeed towards all forms of vegetation from ancient times, and always have been conscious of the great and invisible vital forces of nature and also of natural phenomena. The Japanese believe that they and their descendants will remain healthy by absorbing the vital forces of nature and by enjoying the benevolent influence that nature has upon men. Therefore, the Japanese people feel secure in the company of flowers. They love flowers and because they are conscious of the vital forces that exist in nature, decorate themselves with them. For example, ancient Japanese people plucked wild flowers and fastened them in their hair as ornamental hairpins not only because of the beauty of the flowers but also because they believed that by being in direct physical contact with a flower they would absorb the vital forces of nature. For the same reason they wore clothes with the patterns of flowers on them or they fastened bouquets of iris, or small branches of ivy or judas trees round their heads like laurels. They also offered flowers to the gods and then decorated themselves with other flowers.

Thus their love for flowers is a material representation of their religious faith. People went even as far as "eating flowers". This custom is not so popular nowadays but in the past the Japanese people ate many flowers of great variety. The lotus, the wisteria, the ivy, the camellia and the crucifer were

popular delicacies, and people believed that they would live longer if they ate these particular flowers.

Also, outdoor meetings were encouraged so that people would be surrounded by flowers and filled with peace of mind. They also picked wild herbs and other plants which they later cooked and ate. Gradually, they began to bring wild flowers into their homes and to plant them in vacant plots of land around their houses. This was the origin of the garden called *sono*.

Therefore, the Japanese garden grew out of the conscious effort of bringing nature as close as possible to man's everyday life. But at the same time it is not nature itself. If it is small, its pot plants and small trees are frequently changed. It is a characteristic of the Japanese that they cherish and picture to themselves nature and the world by observing an ornamental stone or a small constructed landscape and that they feel peace of mind by doing so. They imagine a field adorned with all kinds of flowers by looking at just one small plant because the feeling of flowers exists in the inmost depths of their heart.

From the chapter of *Kojiki*, the Ancient Chronicle, which describes the death of Izanami no Mikoto, the Goddess Consort, the following phrase comes to our mind: "Let us worship the gods by offering flowers when the season flowers." It is considered that the ancient Japanese people offered beautiful blossoms of *sakaki*, "the sacred tree Cleyera ochnacea" to a god. This custom gave rise to 立花 *rikka*, the origin of the Japanese flower arrangement.

At the Ōmiwa Shrine in Nara

Two ladies attempting to break off some twings of the plum tree painted in a wood-block print. ⟶

Prefecture, the Saikusa Festival is held even now when lilies are in bloom. It is a festival that appeases the demon of ill-health. Lilies are arranged around the *saké* pot, called *hotogi*, and the shrine maidens who offer them to the god tie a branch round their heads and put lilies on it. Their appearances are so lovely that they resemble the spirits of wild flowers.

From the flowers in alcoves to the art of flower arrangement.

WHEN FLOWERS were brought into rooms their roots were cut off and the stems served as decorations. For example, the flowers which are offered before the tablets of the deceased are just two bouquets put in water.

The *tokonoma* is an alcove in a Japanese room in which a god or Buddha had been held in reverence in olden times and in which the alcove flowers were arranged and dedicated to the god. In the early days, the alcove flowers were placed in the middle of the *tokonoma* and arranged symmetrically. Later, they were placed on one side of the alcove and were arranged in a manner so as to bend towards the central part of the *tokonoma*.

Flowers dedicated to a god or Buddha were used in a specially devised game in the Ashikaga (*Muromachi*) Period. The game was called "flower fight". Each player exhibited rare, beautiful flowers to his opponent and the winner received a reward. Flower arrangements were also a "public" show of beauty and became increasingly popular. Even now in Kyōto there are festivals during which exquisite flower arrangements are placed in front of folding screens of great length, and practically the whole city promenades to see and criticise them.

In the *Kadensho*, written by Zeámi (1364?–1443), the famous *Nō* playwright and player of the Muromachi Period, we read that when *Rikka*, the flower arrangement of the early days prospered, "flowers were arranged in a room in order to sparkle and be brilliant." By "sparkle" Zeámi meant "be attractive".

In fact, *Rikka* is an extension of the game of *Hana Awase*, during which people bring cherry blossoms or other flowers and compose a *waka* (*tanka*), a Japanese poem of thirty-one syllables, on the flower's superiority.

A lady cutting a flower of Tsubaki (Camellia Japonica).

Ikebana, the art of flower arrangement, was developed by the nobles in Muromachi Period. →

風流略六歌仙之圖

Ikenobō Shōjō, a master of Ikenobō school, was not satisfied with the pure aesthetic aspect of flower arrangements. He wanted to elevate human minds through the act of arranging flowers and completed *Rikka* as a "formative" art. Thus flower arrangement became a method of mental training. Human beings comprehend nature and elevate their characters by cultivating techniques through which they make flowers, the beauty of nature, look more natural. Also, because the theory that norms of human personality always exist in nature became the idea that lay behind flower arrangement.

In the Ashikaga Period, *Rikka* was placed not only in a room, but also in front the main gate of a house. The pines, used for New Year's decorations, are also a kind of *Rikka*, that uses evergreen trees. The branches of these trees serve as pylons on which settles the spirit of the god that descends from heaven.

The correct way of arranging *himorogi*, evergreen trees, is placing one of their branches at a time. However, branches came to be arranged in pairs. Such an arrangement does not express the true spirit of the idea that lies behind a formal arrangement. Similarly, the purpose of arranging flowers in alcoves became purely aesthetical, losing completely its religious significance. And flowers now are valued primarily for their beauty.

A flower blooms but a plant does not. But in the *Rikka* method of arrangement it is considered correct and aesthetical to use shoots, foliage and needles and not only flowers. And so branches of pine, that has traditionally been considered an auspicious tree, are used together with seasonal flowers to form the foundation of *Rikka*.

Two ladies appreciating the Japanese iris. (Courtesy of Adachi Hanga Kenkyu-jo)

The art of miniature landscape.

As it has been stated, both the *Rikka*, and the Japanese garden condense landscapes, fields, and scenes of natural beauty into a limited space. Space is reduced even further to create *bonsai*, the art of using dwarf trees, miniature landscapes, and various potted plants. *Bonsai*, in a similar way as *Rikka*, does not confine itself to the ornamental but has acquired its own spiritual values. 東

Zen

The Fourth Article in the Series on Buddhism

by Dr. Nakamura Hajimé

THE BUDDHIST *term* zen, dhyāna *in Sanskrit,* Jhāna *in the vernacular, which is depicted by the character* 禅 *in Chinese, means "contemplating", "to pray or to keep constantly in mind" and "meditation". As it also means "composing oneself" and "mental concentration", it is designated by the character* 定 jō, *which in its literal application signifies "fixation, settlement, decision, determination or establishment" or by the combination of both the above-mentioned characters:* 禅定 zenjō; *it also can be written by the character* 静慮 jōryo. *The ascetic practice of composing oneself and achieving mental concentration is carried out in every sect of the Buddhist religion but it is held in a specially high esteem by the Zen sects.*

Buddhism adopted and advanced Yoga, which had been practiced widely in India, and created many kinds of meditating disciplines.

Meditating Disciplines Whose Objective is Paradoxical Expression

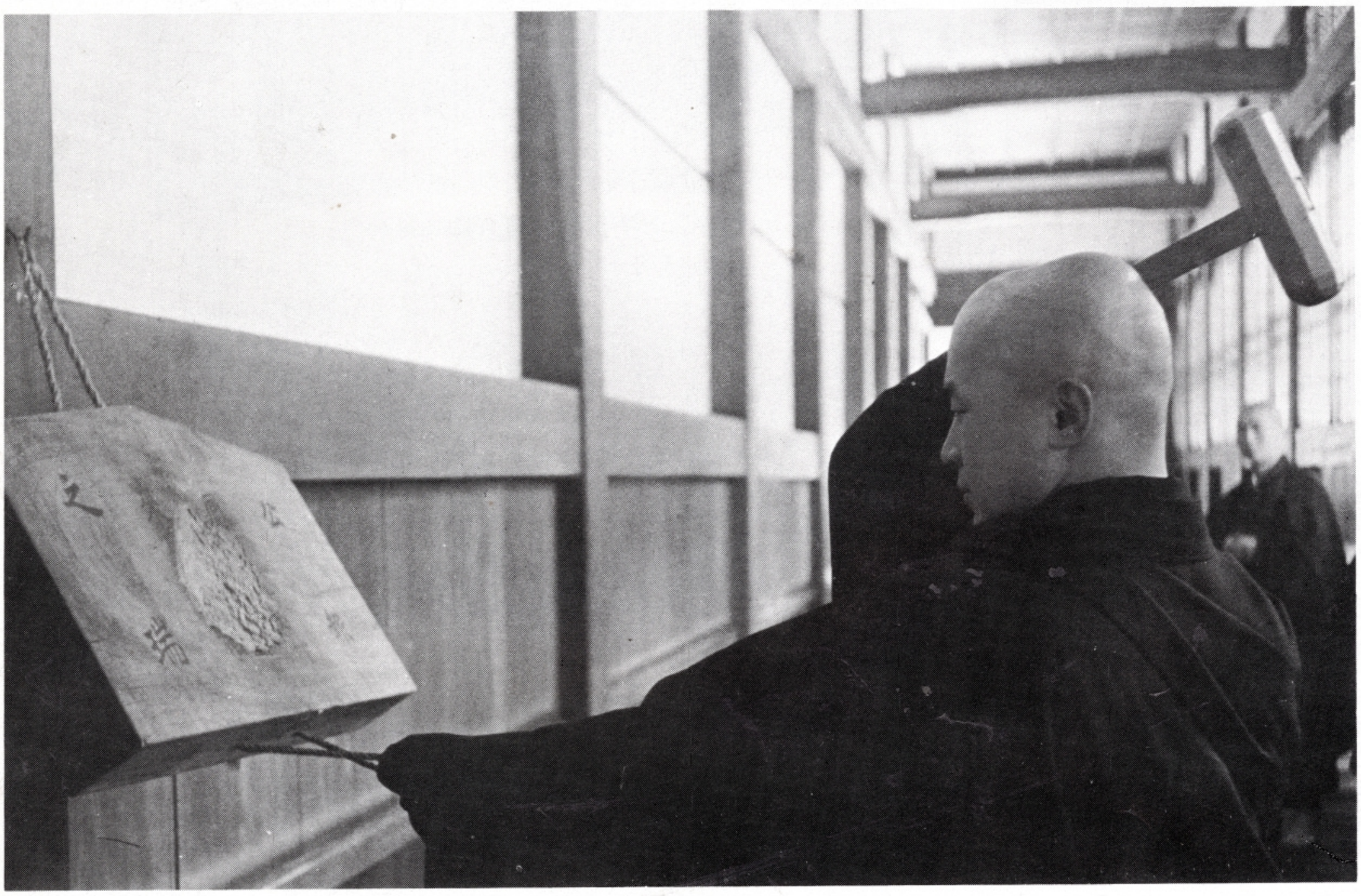
IN THE 止観 *shikan* disciplines, which were preached from the very beginning of Buddhism, two terms held a prominent position:

止 *shi*, in Sanskrit *śamatha*, which meant "to cease imaginative action in one's mind" and 観 *kan*, in Sanskrit *vipaśyanā*, which meant "to contemplate on truth". Therefore, *kan* is a method of making an image of the truth. For example, *kan* is part of the title of the Sutra 観無量寿経 (*kan-muryōju-kyō*), which means "to imagine 無量寿仏 Amitabha and his position in the Elysian fields". 無量寿 *muryōju* means that Amitabha (*muryōju-butsu*) benefits the people immensely and permanently even in their future lives.

In opposition to other Buddhist disciplines, the Zen meditating disciplines appeared as a special formality whose objective was illogical and paradoxical expression. As we have mentioned in our previous articles, Zen as such was transmitted within the Rinzai sect in particular. In Zen the meditating discipline occupies a unique position. In fact, it is Zen's remarkable contribution that it has approached religion by means of a special method by which one is enlightened and which represents truth. The high priests of the Zen sects tested all possible means and methods. Such methods were inherited traditionally and meditating disciplines such as those using 棒 a stick, 喝 *katsu* a cry, or 拳 a fist, have been used to test or encourage disciples.

In the *Rinzai* sect 臨済宗, for example, the novices had to con-

Announcing the time of day.



centrate their mental efforts on paradoxical and illogical subjects called 公案 *kōan*. Originally, *kōan* meant a kind of paper or record issued by the government, and as a term it was subsequently introduced into the Zen sects, adopted by them and began to signify the problems about which a novice thought and wanted to solve. *Kōan* is based largely on 問答 *mondō*, catechism, and considerable parts of the classical Zen texts consist of *mondō*, which in fact have developed into short dialogues between preceptor and novice. This method of discourse is quite unique to Zen. Through it, something true or real is revealed extemporaneously and directly. It is not a method of indiscriminate argument.

A novice asked the priest *Dōzan*: "How can I get rid of heat in the summer and how can I avoid the cold in winter?"

The priest replied: "You should go to a district where there is no summer nor is there any winter."

"Are you certain that there is a district like that?" enquired the novice.

"When the cold season comes, be utterly numb and frozen; and in the hot summer swelter and swelter," replied Dōzan.

In this manner Dōzan preached the truth paradoxically: he said something unexpected which was contrary to common sense. There are some *kōan* which make no sense and cannot be explained in terms of common logic, i.e., the answers have no relation to the questions.

A novice asked the priest Dōzan: "What is Buddha?" His answer was: "Three pieces of hemp cloth." This questioner would have probably presupposed that Buddha was a man of virtue around whose head there was a halo. But the priest by his answer dismissed his questioner's premises. Zen, in fact, dismisses with harshness a general

Priests of Eihei Temple practice Zen every day.

idea or concept which is held in one's mind. Its technique seems to be shock therapy. Its basic doctrines do not assume formal logic in their expression, thus paradoxical expression is used. Zen dialogues are indeed paradoxical. For example:

Jōshū asked the priest Nansen: "What is truth?"

The priest answered: "Truth is your mind (heart or soul) that you have in your everyday life."

"Then, how can I be conscious of it or master it?" asked Jōshū.

"The more you try to do so, the more you are compelled to leave it," replied Nansen.

Should paradoxical expressions be systematized, they would assume the following form:

—"Truth itself is boundless; it is something like empty space. It exists within us and is quiet all the time.

When we seek it, we are not able to see it.

It is impossible to take hold of it or throw it away.

We are unable to take hold of it in one way or another; however, we are able to take hold of it only through this way.

When one is reticent, it comes forward. When one speaks, it ceases talking.

The grand gate that bestows a favour on people opens widely and there is nothing that obstructs."

A large number of *kōan* seem to be inconsistent with one another. When the priest Baso was asked what Buddha was, he answered: "This heart is not Buddha." On the contrary, at another occasion he said: "This heart is Buddha". Both these assertions are obviously inconsistent; they are nothing but a "vessel" which leads us to enlightenment and they prove that formal logical contradiction is not contradition in fact.

Sometimes *kōan* are expressed logically. For example, a famous *kōan* asks: "Who were you before your parents were born?" or "What is real existence which rises above time and space?"

It is a well-known fact that the same actions or expressions are sometimes approved and admired by the same priest and sometimes denied or ignored.

I present the *kōan* "*Gutei's thumb*" as an example.

—The priest Gutei showed al-

ways his thumb when he was asked a question. When a novice from the same temple as Gutei was once asked later: "What was his moralizing discourse like?" he also showed his thumb in imitation of his preceptor. When Gutei heard of the novice's action he cut off the novice's thumb with a sharp tool. The novice ran away weeping with pain. Gutei called him back and when the novice turned his head towards him Gutei showed his thumb to him. The novice suddenly discovered Gutei's philosophy.

Gutei said to all at the moment of his death: "My beloved spiritual teacher Tenryū has taught me much

This image of Buddha depicts a posture of kekka used in practice of Zen.

by showing his thumb during Zen disciplines: I have not known how to use so many teachings during my life." Mumon states that Gutei and the novice were spiritually awakened not by showing the thumb. "If you realize this point, you will see that Tenryū and Gutei, the young priest and I exist on the same straight line towards enlightenment."

Outwardly, the same action or expression are sometimes denied and sometimes confirmed. This is obviously contradictory. But in our daily lives, the same actions can have different implications according to circumstances. For instance, it is correct to laugh at a gathering but it is indiscreet to laugh at a funeral. Therefore, concerning an action or an expression, the preceptors of Zen decided that the most fitting judgement should be given according to the occasion and the place. It is only that their "occasions" cannot be easily understood by us today.

Kōan have been collected and various anthologies have been compiled. For example, 無門関 *mumonkan*, which is one of them, is the well-known Zen Sutra in Japan since olden times. It was compiled by *Mumon Ekai* 無門慧開 (1183–1260), the Zen priest in *Nansō* (during the Southern Sung China period) who collected only 48 *kōan* out of the large number of *kōan* that had been handed down from *Nansō*. There are 48 discourses of questions together with his comments (評唱) and verses (頌).

The *Sōtō* sect which belongs to *Mokushō Zen* does not make use of *kōan*. 黙照禅 *Mokushō Zen*, (which will be mentioned in detail later) is a method of 座禅 *zazen*, a state of thinking nothing, in which the novices sit cross-legged and meditate towards the absolute altruism of being spiritually enlightened.

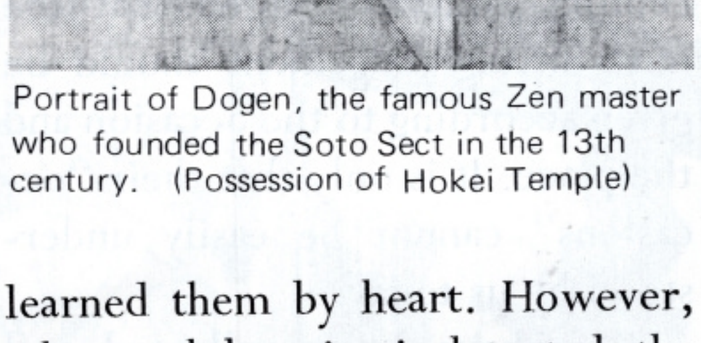
On the other hand, the *Rinzai*

A wooden statue of Maitreya enshrined in Koryu Temple in Kyoto. This statue is one of the masterpieces produced in the Asuka Period.

Old Japanese cedars surround the traditional monastic buildings of Eihei Temple, the most important temple of the Soto Sect of Buddhism.

sect which belongs to *kanna-zen* practices asceticism and conforms to the *kōan*. 看話禅 *Kanna-zen* is one of the meditating disciplines that conform to the *kōan* in forms that have been thought out, studied and sought for. The *kōan*, the catechism, of which 1700 questions and answers have been preserved is said to have existed from time immemorial. When one takes part in a meditating discipline the priest usually catechises him by using the first *kōan* of *Mumonkan*. This is the discourse between the priest *Jōshū* and a dog. Its subject concerns 無 *mu* (nothing, nil, naught, voidness or zero). Then the disciple trains himself in *zazen* by concentrating in it and presents to the preceptor what he realizes or whatever comes to his senses. Sometimes he is accepted and the priest states: "That is correct", and sometimes he is rejected and told: "No, not yet." Once he is rejected, he has to grapple with *kōan* that concern *mu* for several years more. When he is accepted, he grapples with the other *kōan*. (The Korean Buddhism, the so-called *Sōkei* sect, insists that one should grapple with the *mu*.)

Since *kōan* transcend formal logic in some respects, the answers cannot be measured by formal logic. In Japan, collections of "solutions" for the various *kōan* were compiled in later years and the novices



Portrait of Dogen, the famous Zen master who founded the Soto Sect in the 13th century. (Possession of Hokei Temple)

learned them by heart. However, when such learning is detected, the students are rejected. After all, each novice's understanding depends upon its recognition by his preceptor and the preceptor has no

Portrait of the priest Eisai (also called Yosai), the founder of the Rinzai Sect of Zen Buddhism. (Possession of Jufuku Temple in Kamakura)

Daitoku Temple in Kyoto of the Rinzai Sect.

definite standards that conform with formal logic.

Such being the case, how can such an illogical method make sense in the present day? i.e., if a preceptor has no standards that conform to formal logic, his recognition would result in random improvisations.

Meditation in which we are Free from all Thought.

Zen ascetic practices in general developed in a different way from the above-mentioned formalities. Their ultimate object is being free from all thought, that is, they maintain that a novice should think, imagine and keep nothing in his mind. This was a characteristic particular to the discipline of the *Sōtō*, an important Zen sect.

In the early stages of the Zen disciplines, the meditating method came largely under the influence of the *Tendai* sect. In such meditations novices thought of "something" in the course of the discipline. However, as the *Tendai* sect remained

The Ryoan Temple in Kyoto of the Rinzai Sect is famous for its beautiful stone garden.

Portrait of Bodhidharma, the founder of Zen Buddhism. This portrait was painted by Shu-bun, a Zen priest and painter of the Muromachi Period. (Possession of Daruma Temple in Nara)

alone among the important Zen sects, its influence was not very great, and meditation during which the novices think of nothing in the course of the discipline became a Zen characteristic. The novice thinks of nothing, even about "thinking of nothing", during Zen ascetic practices.

As we have already mentioned, in later years the *Sōtō* sect aimed at the mental state of being free from all thought without thinking. The practical method of the *Sōtō* sect is considerably different from Zen in the *Rinzai* sect (Rinzai-zen).

The priest Dōgen, the Zen master, said that the essence of Zen is *zazen*.

—"For what reason do you encourage *zazen* with intensive concentration and fervour?" somebody asked Dōgen.

The priest Dōgen reasoned as follows: "I encourage *zazen* for it is an orthodox introduction into the teachings of Buddha." *Zazen* is, in other words, a main introduction into beatitude.

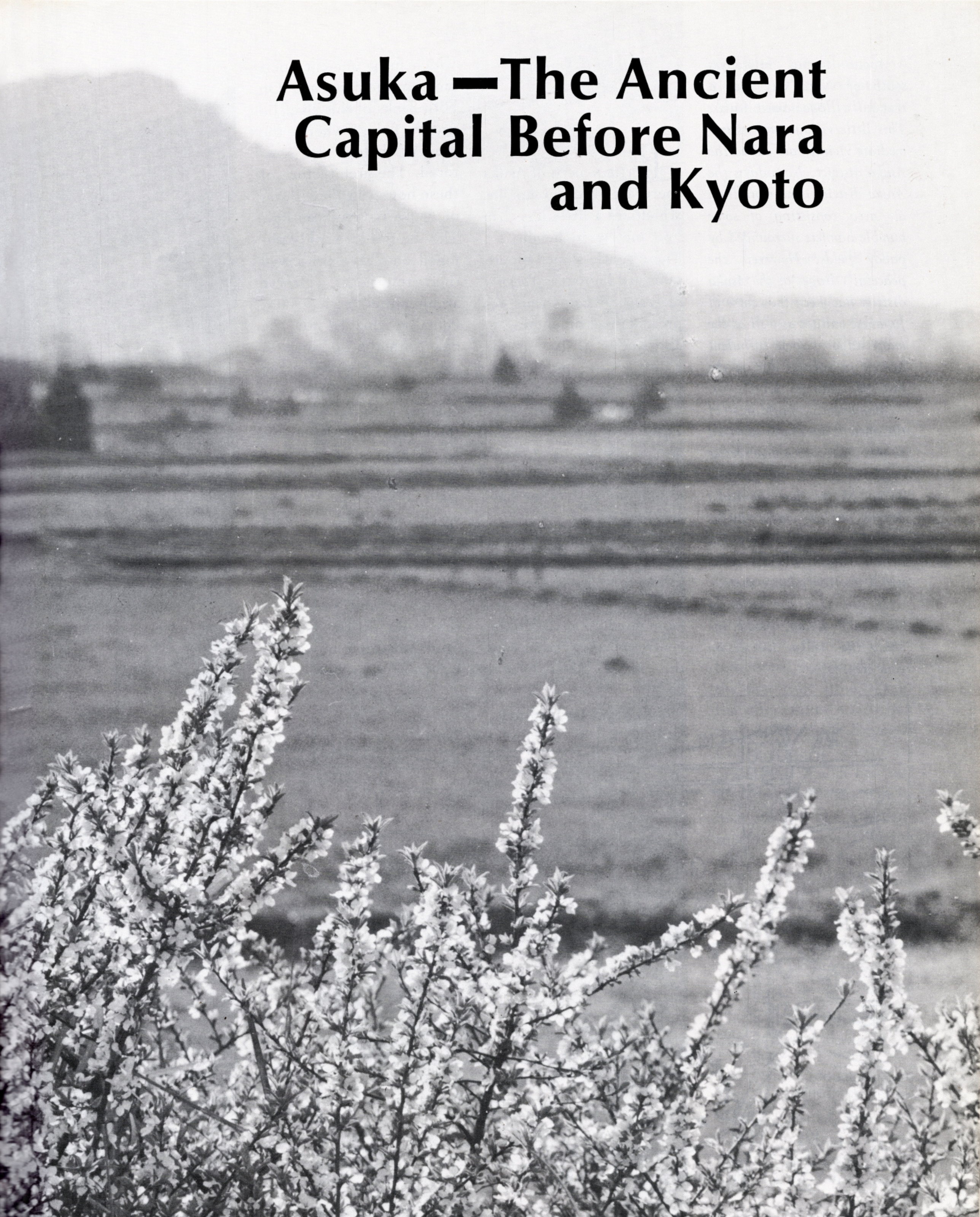
Zen in the *Sōtō* sect (*Sōtō-zen*) has something in common in that respect with the other Zen sects. However, it went a step further. It renounced even the kōan. Its form of Zen is called *Mokushō-zen*. According to its teaching the novice should not make efforts to concentrate his mental powers on anything. If a novice struggles by force to be free from all thought, he faces the danger of being absorbed in this negative action.

Dōgen preached that if wild fancies come upon a novice in the course of *zazen*, he should not control them, but should let them be.

The priest Dōgen disliked the name "Zen sect". He declared that he was going to preach the Buddhist teachings correctly and accurately. If one restricts the Buddhist teachings by using the term "the Zen sect", he limits the concepts of teaching. The novices in the course of the Zen discipline of the *Sōtō* sect (*Sōtō-zen*) sit down keeping their mouths closed, and meditate upon enlightenment while they are reticent and sitting.

Zen priests liked to paint landscapes in India ink with a vague, almost unfinished touch.

Asuka —The Ancient Capital Before Nara and Kyoto



About twenty kilometers south of Nara city lies a tranquil village named Asuka. This little village and its immediate vicinity are called the Asuka district. Nowadays, the Asuka district is no more than an area consisting of some humble hamlets surrounded by paddy fields. However, the peaceful villages of the Asuka district had been the centre of Japanese culture as well as the main stage of some turbulent history in politics during the 6th–7th centuries A.D.

Monumental buildings of the ancient days have survived in this district to a much lesser degree than those in Nara and Kyōto. Nevertheless, the Asuka district attracts visitors by its beauty of pastoral scenery and by the various ancient relics which one can admire there.

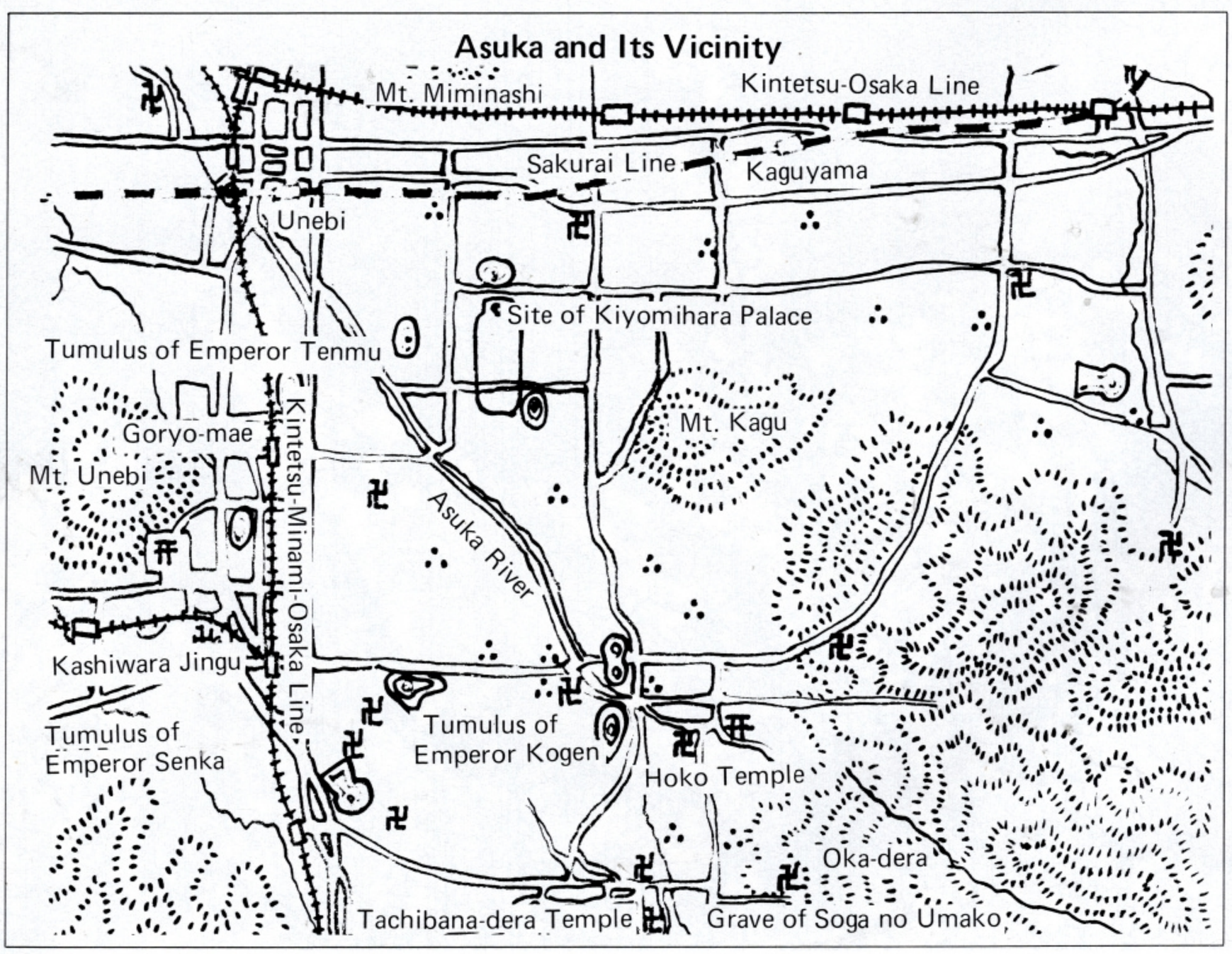
If you visit the cities of Nara and Kyōto, please include the Asuka district on your itinerary.

Beautiful Scenery

IN THE NORTH of Asuka there are three mountains which are a little less than 200 meters in height. These gentle-sloped mountains are known as *Yamato-san-zan*, "The three representative mountains in Yamato." (The name Yamato can apply either to the Nara-Kyōto-Osaka district in particular or to Japan in general.) The Asuka district is a basin surrounded by these three mountains and other hills and forests.

The Asuka district is not very large. Its area is six kilometers from east to west and eight kilometers from north to south. In the centre of this basin runs the Asuka River, about which many ancient poets sang in their poems. On both banks of this river lie paddy fields where the farmers' houses are scattered. The architecture of these houses in the villages of Asuka is very beautiful. The houses are old-fashioned and have preserved their traditional Japanese architectural style; incidentally, this is not the case with the buildings of other rural regions in the country. You will be enchanted with the beauty of these Japanese-style houses which have tiled or straw-thatched roofs and white walls. If you visit Asuka in spring, you will also find the yellow rape blossoms on the gentle slopes of the hills.

The natural beauty of the Asuka district is carefully protected by its inhabitants who have deep



The houses in Asuka are old-fashioned and have preserved their traditional Japanese architectural style.

affection for their own villages. They resist any "modernization" of their landscape.

Efflorescence of Culture

THE ASUKA district is generally cherished as "the home of the Japanese people." Many poets of *Manyō-shū*, the oldest anthology of *waka* poems, paid homage to Asuka in their poems. These poets, who ranged from emperors to common people, loved the rivers, hills and mountains of Asuka so much that they often sang to the scenery of this region even after the capital of their country was moved from Asuka to Nara.

According to a historical document, the capital was temporarily established for the first time in Asuka in the 5th century A.D. when the power of the Imperial Court reached one of its peaks. But Asuka had not played an important rôle in history until the 6th century—the period during which the Imperial Court and other powerful clans resided here.

In the 6th century a war took place in the Korean Peninsula among the states of Silla (*Shiragi*), Paekche (*Kudara*) and Koguryo (*Kōkuri*). On account of this war large number of educated immigrants fled to Japan. Many of them arrived at Asuka, the then capital of Japan. This influx of cultured people from the Korean Peninsula

Rambling along the narrow, still unpaved roads of Asuka, you will often come across simple statues of Buddha on the roadside.

drew the attention of the Imperial Court and the powerful clans in Asuka. These newcomers brought Buddhist culture to Japan, and it was this new culture that began to interest the Court and some important clans.

The most powerful clan, the Soga, showed deep interest in the new culture. On the other hand the Mononobé, the second most powerful clan, advocated the expulsion of Buddhism from Japan. Hence a bitter dispute arose between these two clans. The distribution of political power was thus divided into two over the problem of accepting or rejecting Buddhism. Pro-Buddhist powers led by the Soga clan gained support from the Emperor and eventually defeated their opponents.

In 588, the Soga clan built in Asuka the first grand Buddhist temple. This temple, originally named Hōkō Temple, is now called *Asuka-dera*.

Buddhist culture began to flourish all over the Asuka district and its vicinity at the end of the 6th century when Prince Shōtoku *(Shōtoku Taishi)* and the Soga clan held the reigns of government. Prince Shōtoku, who zealously studied the Buddhist scriptures, encouraged the spread of Buddhism in the Asuka region. The Prince welcomed priests, painters and architects from Korea and China. His policies brought about a flowering of Buddhist culture. The

This odd stone is called Saru-ishi, "the Monkey Stone", because it depicts the face of a monkey.

painting, sculpture and architecture of that period show influences not only from Korea and China but also from central Asia, India and Afghanistan. (See *The East* Vol. IX No. 7) The whole cultural milieu that developed around Asuka is referred to by art historians as the "Asuka Culture."

Living Past

ALMOST ALL of the historic buildings of Asuka have disappeared. It is only some relics of the ancient times that remain to this day. On the hillside or in the forests around the little villages of Asuka there are five tumuli that belong to ancient emperors and several tombs of members of powerful clans.

Rambling along the narrow, still unpaved roads of the Asuka district, you will often come across relics made of stone. One of them is a simple statue of Buddha that seems to have been forgotten on the roadside. Another is the foundation stone of a Buddhist temple which was built in the ancient days.

A huge stone which lies along the main road in Asuka has important historical significance. This stone apparently belongs to the grave of Umako, the head of the powerful Soga clan. Although it is crude, it speaks eloquently of the ancient glories of the clan.

There are other odd stones in the district such as a large one which resembles a tortoise and a small one which depicts the face of a monkey.

If you visit the temple of *Asuka-dera* that stands alone in paddy fields, you will discover the symbol of the Asuka culture. It is the great image of Buddha called *Asuka Daibutsu*, which lies enshrined in the temple. This image of Buddha, the oldest in Japan, was made by Tori, a celebrated sculptor in the 7th century. *Asuka Daibutsu* may reveal to you the simple tastes of the ancient people of Asuka.

Only one hour's ride on the express train from Kyōto will bring you to the wonderful villages of the Asuka district. 東

This huge stone apparently belongs to the grave of Umako, the head of the powerful Soga clan who resided in Asuka during the 6th – 7th centuries.

This stone is said to be the mound of Soga no Iruka, the grandson of Umako.

This stone in Tachibana-dera is said to be the foundation stone of the temple tower built in the 7th century.

Tachibana-dera temple is one of the seven temples which were founded by Prince Shotoku, the famous statesman and scholar in the 6th – 7th centuries.

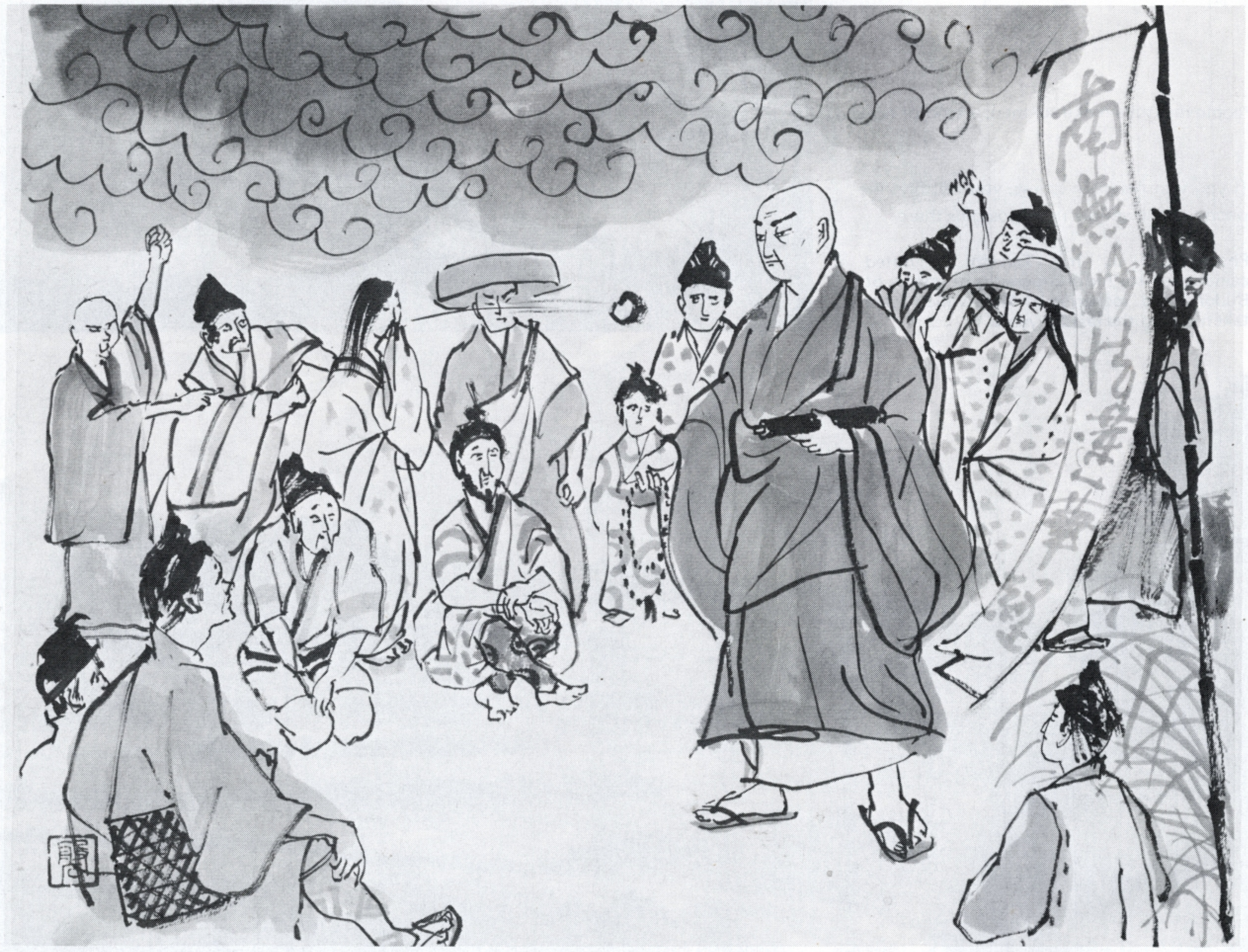
People in Asuka make so-men, a kind of noodle.

If you visit Asuka in spring, you will find the peony or the yellow rape blossoms there.

Photographs by Irie Taikichi, a noted cameraman for his photographs of images of Buddha and sceneries of Nara which were taken within the last 30 years.

Nichiren—The Pious and Brave Advocate of the Sutra (2)

by Yonekura Isamu



Nichiren preached fervently to passers-by from an open space near the Kamakura Shogunate. Illustrated by Ban Kojin.

Outline of the Previous Installment

The religious world of Japan in the 13th century was plagued by disorder and dissension. People were in pursuit of a "new" religion. Nichiren, who was born into a poor fisherman's family, left the secular world when he was young and joined the priesthood in order to clear away the confusion that reigned in the religious world.

After many years of study and practice on Buddhism, Nichiren concluded that the Lotus Sutra, alone among many other sutras, preserved the most rightful spirit of Buddha's teachings. Nichiren began to go daily to an open place near the headquarters of the Kamakura Shogunate to preach to passers-by. At his "Crossroads Preaching", Nichiren attacked the previously established Buddhist sects with strong words and also criticized the policy of the Kamakura Shogunate. The Shogunate banished him to the province of Izu (Shizuoka Prefecture). One year and nine months after his banishment, Shogunate granted Nichiren amnesty. Nichiren, however, resumed his attacks against the other Buddhist sects and the Shogunate. Consequently the Shogunate sentenced him to death. Just before he was executed, a miracle occurred: Nichiren was suddenly pardoned.

And Once Again Exile

ONE MONTH AFTER his miraculous delivery from death, Nichiren was banished to the island of Sado. The sentence of exile, like the previous sentence of death, was handed down for a crime he did not commit. Nichiren was clearly framed. The priests of the Nenbutsu sect alleged that the epidemic of murder and arson which was running rampant in Kamakura at that time could be traced to Nichiren's followers. The crimes, they said, were enacted in retribution against the Shōgunate for arresting Nichiren. The Shōgunate believed them.

More than anything else, however, Nichiren was worried about his five disciples who had been thrown in jail for crimes they had not committed. To one of them, Nichirō, he sent a letter conveying his concern the day before he was to leave for Sado.

"Tomorrow I leave for Sado. It is very cold tonight. But far more than for myself I fear for you, so much so that the distress is difficult to bear. At the same time, you too have mastered the *Lotus Sutra* in both body and mind so that even the worst adversity should be able to harm you not at all . . .

"When you are finally released from jail, please come to me in Sado without delay. I am eager to see you again, and I wish you to see how I am living . . . ."

A guard escort of samurai accompanied Nichiren to the small island of Sado, far out in the Japan Sea, in October of 1271.

Winter was announcing its imminent arrival with blasts of bitter cold. His allotted place of residence was a tiny roughly hewn Buddhist shrine a scant two meters square standing in bare loneliness amidst a primitive graveyard where people threw dead bodies. The boards of the ceiling failed to meet so that the wind seethed in through the cracks and the intruding snow piled in drifts about the hut never thawed. Accompanied by only one of his disciples, Nikkō, Nichiren spread skins on the floor of their tumbledown new home, and with straw capes on their backs they shivered out the days and nights of winter. There was little to wear and food was scarce. They had no fire and the rays of the sun never reached the freezing shanty.

At the time of his exile to Sado Nichiren was already fifty years old. Nonetheless he managed to survive the trials of life in those cruel surroundings, indeed taking such great joy in giving himself over to reading the *Lotus Sutra* that he bore no resentment or ill feeling toward the harsh life into which he had been forced. Amazingly enough, he even expressed happiness at finding himself in this condition. If it had not been for the officials of the Kamakura Shōgunate and the priests of the Nenbutsu sect who had foully maneuvered to try to bring about his downfall, he said, how else would he have ever had the opportunity to become an actual practicer and sufferer in the cause of the *Lotus Sutra?*

The harsh difficulties of a life in exile did not deter Nichiren from doing everything in his power to propagate the teachings of the True Path of Buddhism. He succeeded in converting a number of priests in the Nenbutsu sect who lived on the island. When the other Sado Nenbutsu priests heard about this, they sent out a call to all the priests of their sect in the northwest region bordering on the Japan Sea to come and help them. Several hundred priests responding to the summons stormed up to Nichiren's hut and demanded that he meet them in a theological debate.

They were soundly defeated, all several hundred of them. They reeled before Nichiren's flawless testimony. None of them was capable of contesting the evidence which he presented and some of the priests threw down their rosaries on the ground crying, "I swear I will never chant the Nenbutsu again!" Everyone who heard him preach was purged of all doubt about the truth of Nichiren's teachings. Faith in the *Lotus Sutra* began to spread all through the island of Sado.

Nichiren maintained that T'ien T'ai had never gone beyond theory in his explication of the principle of *Ichinen Sanzen*, that the important thing was to put this principle into practice and that in order to do so everyone must place his faith in the power of the *Namu Myōhō Renge-kyō*. During the course of his banishment to Sado, Nichiren brought his ideas together in four separate writings, including the *Kanjin Honzon Shō*, in which he develops the concept of "the realization of *Ichinen Sanzen*" for the first time. He was impelled in his work by the inexorable conviction that he had fully grasped the true and only teaching of Buddhism.

More Warnings Disregarded

IT TOOK NO more than four months after Nichiren's banishment to Sado for the prophesy he had made to Taira no Yoritsuna to come true. A vicious feud among those in power threatened to tear the Kamakura Shōgunate apart. The greatest real power in the land

rested with Hōjō Tokimuné. Tokimuné's brother by a different mother resented his half-brother. The ugly conflict between the national leader and his brother struck a stunning blow at the Kamakura Shōgunate and threw Japan at large into a state of agitation.

After Nichiren had been obliged to leave Kamakura for Sado, envoys from the Emperor of the Mongols came three times to deliver an ultimatum to the Shōgunate. Each time the envoy came, the message became more ominous. The unerring accuracy of Nichiren's predictions aroused a mounting fear in the heart of Shōgunate leader Hōjō Tokimuné. From the beginning, Tokimuné had harbored serious misgivings about the treatment accorded Nichiren. Now he became genuinely frightened. Nor was he alone. Other important officials began to feel similar pangs of anxiety. Their collective dread ultimately took shape in a movement to free Nichiren.

The group within the Kamakura Shōgunate which advocated amnesty for Nichiren gained ascendancy in the beginning of 1274, and by February Tokimuné succeeded in overruling the opposition so that the banishment could be revoked.

Two years and five months after the pronouncement of his sentence of exile, Nichiren returned to Kamakura. He was now a free man.

The Kamakura Shōgunate's decision for leniency had not been motivated entirely by trepidation at the precision of his foresight. The Mongols could be expected to fall upon Japan at any time and the Shōgunate officials were anxious for Nichiren's advice. They also hoped to persuade him to conduct prayer services for a Japanese victory.

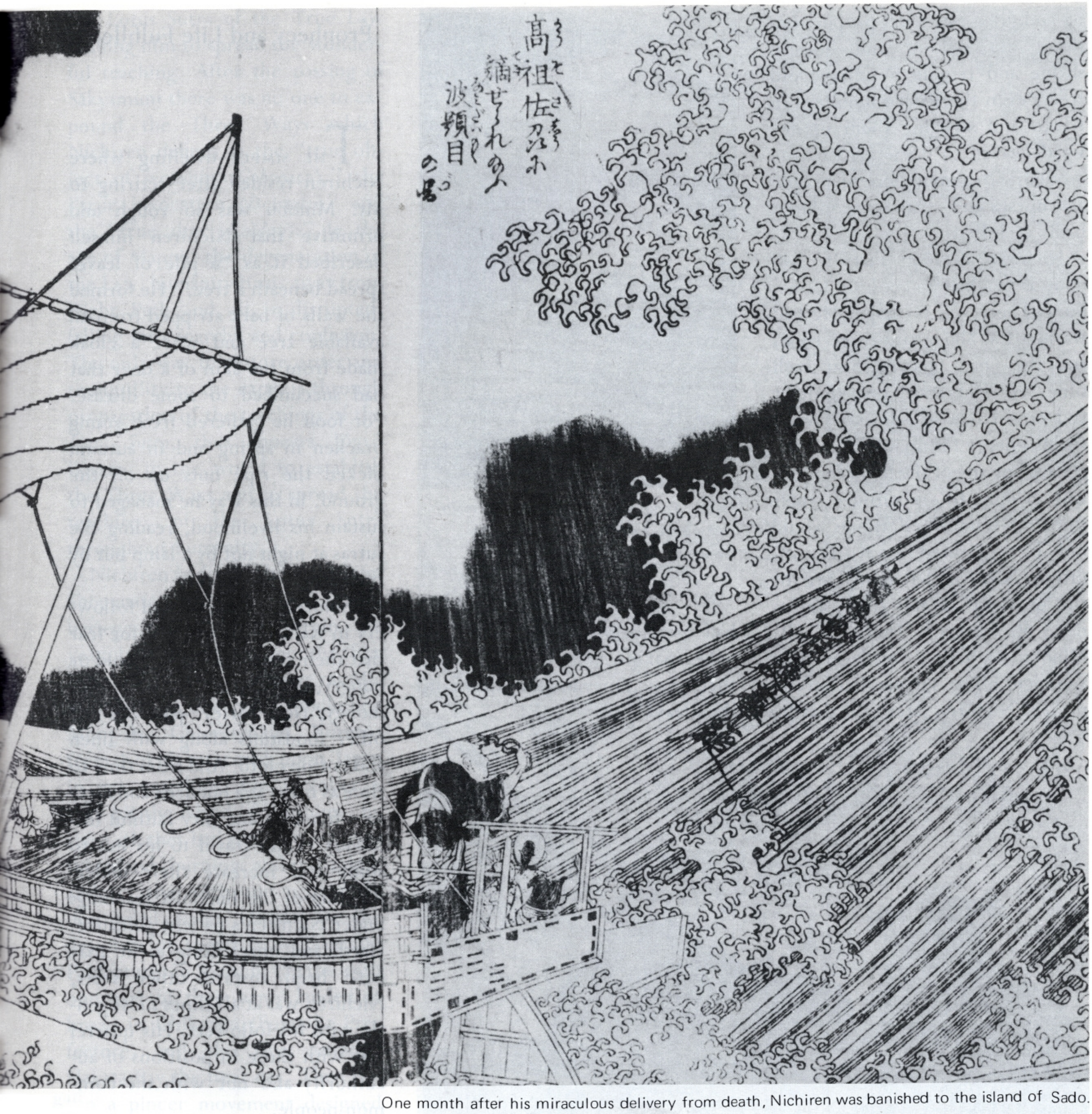
Within two weeks after he arrived back in Kamakura, Nichiren was summoned to come before the Kamakura Shōgunate.

The presiding official was a familar face—Taira no Yoritsuna, the very man who had joined forces with the priests of the Nenbutsu sect to kill Nichiren and then when that failed to send him into exile. But Yoritsuna's attitude this time was so much at variance with the insolence and rage of three years before that he almost seemed a different man. He adopted a gentle countenance and conducted himself with dignity. "When do you think the Mongols will come against us?" he asked Nichiren.

Without the slightest evidence of hesitation Nichiren replied, "The scriptures give no clear indication of the year and the month. Unfortunately, however, judging by the meteorological signs, I would say that they should appear on our shores within the year. If they do invade this country there is probably not a man in all Japan who will be able to stand up to them. It is the retribution of heaven. I, Nichiren, offered my opinions to you before and yet you had no ears for them. There is nothing to be done. However you choose to act, you must not by any means call upon the priests of the Shingon sect to subdue the enemy. If you invoke their spiritual aid, know that the situation will only worsen."

According to legend, the Kamakura Shōgunate offered Nichiren a thousand hectares of farmland if he would agree to leave off proselytizing among the other sects and apply himself to praying for the downfall of the Mongols. This, it is said, Nichiren refused.

For the third time the Kamakura Shōgunate acted counter to Nichiren's warnings. The first had been his treatise on the ways to insure national peace, the *Risshō Ankoku Ron* and the second, directed at Taira no Yoritsuna at the time of his banishment, was the caution to beware of internal feuds and external threats of invasion. Two days after hearing Nichiren's admonitions, as if in flagrant disregard of the warning, the Kamakura Shō-



One month after his miraculous delivery from death, Nichiren was banished to the island of Sado.

gunate commanded the priests of the Nenbutsu sect to pray for rain. A gentle rain began to fall the next day which continued for a day and a night. Impressed by their results, Tokuminé presented the priests who took part in the ceremony with 30 *ryō* in gold, horses and various other handsome gifts. All those who hated Nichiren and looked for him to receive his comeuppance were overjoyed. Voices could be heard throughout Kamakura from samurai to peasants mocking Nichiren.

Even his own disciples drooped in disappointment. Nichiren turned to them and remarked, "The Nenbutsu priests may have succeeded in invoking rain. But that is not all. A typhoon accompanies the rain. We have not seen everything yet."

He was not wrong. Shortly after the rain began a fierce wind blew

up and grew out of all proportion, lifting up stables, and houses, shrine and temple buildings, old trees, even the Palace buildings in Kyōto and swirling them up toward heaven to dash them to the ground. Great numbers of people and horses and cows were injured badly or killed.

Nichiren decided that he had done as much as he could in Kamakura. There was no hope. He had warned the Shōgunate three times and they had ignored him each time. He had continued to fight and proselytize in Kamakura with all his energy but neither the Shōgunate nor any of the large temples had begun to reconsider their thinking. If he stayed, things would only be aggravated to a worse condition. Nichiren left Kamakura for the province of Kai (now Yamanashi Prefecture). There on Mt. Minobu he built a small dwelling and spent his days in meditation and prayer. Nichiren later said that he had merely followed an old Chinese maxim, "If you admonish them three times and they hear not, then leave."

Kuon Temple on Mt. Minobu, the main temple of one of the Nichiren Sects, where Nichiren spent his last days.

A beach at Izu Peninsula to which Nichiren was banished.

Prophecy and Life Fulfilled

THE SIMPLE dwelling where Nichiren resided after retiring to Mt. Minobu was so rough and primitive that Nichiren himself described it as "a pile of leaves spread beneath a tree." He formed the walls of bark stripped from an available tree and wore a cloak made from the skin of a deer that had succumbed to some disease. For food he gathered fresh young bracken in spring and in autumn picked the ripe nuts up off the ground. In this way he managed to sustain his livelihood, reading the sutras at night not by a lamp but by the light of the moon.

Nichiren's desciples and followers in Kamakura, worried for fear that their teacher might go cold or hungry, from time to time sent money, rice, barley, potatoes and other foodstuffs along with linen and cotton cloth. And from time to time as many as a hundred and forty to a hundred and fifty faithful followers would travel to his hut to study and increase their understanding of the Buddhist teachings under Nichiren's patient guidance. Harsh and unrelenting as he may have been toward other sects, Nichiren was at all times most gentle with his followers. His quarrel was with those in positions of authority and not with the common people.

In the short space of a week after establishing his residence in the mountain, Nichiren completed the important writing entitled *Hokke Shūyō-sho*, in which he explained the Three Great Secret Ways to Lead the People Into the Faith suggested by Jōgyō Bosatsu (the Bodhisattva Vasista-caritra). It was to Jōgyō Bosatsu that Sākyamuni turned after he had finished preaching

the Lotus Sutra of the True Law bidding him to spread the wonderful teaching. After the passing of Sākyamuni there was no one to expound the Three Ways which Nichiren defines as the "true object of worship (*Gohonzon*)," the "true invocation (*Daimoku*)" and the "true altar (*Kaidan*)." In the age of Mappō, the degeneration of the Law, humanity turns away from Right Path and all is disrupted, falling into anarchy and confusion. The only way to restore order and tranquillity to the earth is through propagation of the teachings of the *Lotus Sutra*, thus appears Jōgyō Bosatsu in the world to establish the Three Ways and to spread the teachings of the Lotus Sutra throughout humanity.

Nichiren had told the Kamakura Shōgunate that the Mongols would besiege these shores within the year. In October, five months after Nichiren took up residence on Mt. Minobu, 39,000 men, including Mongols, Chinese and Koreans from Kokuli swarmed upon Japan in 900 warships. On October 6 they hit the island of Tsushima, by the 14th they had run rampant over Iki Island burning and pillaging, and on the 16th and 17th they descended upon Hirado in the province of Hizen (now Nagasaki Prefecture) in Kyūshū. On the 19th one part of their army landed at Imazu in Chikuzen (Fukuoka Prefecture) and the navy invaded Hakata Bay the next day. Then began a pincer movement designed to close off the Japanese defenses at Hakata Bay from behind. Samurai had gathered from every part of the final victory. By a stroke of fate or fortune, a sudden violent storm arose that night accompanied by raging winds and waves that toppled the crews of over two hundred ships into the sea and sank the vessels to the bottom. The survivors limped for the Korean coast with no thought of further assault.

Mongols swarmed over Japan. Nichiren's prediction has come true.

An account of the unusual circumstances surrounding the battle reached Nichiren's ears. He conveyed his reaction to the knowledge that events had come to pass as he had foretold in a letter to one of his followers:

"I really wanted very much to help my country. Yet because the warnings which I offered to all the people of Japan, to the high and to the low, were ignored, and because furthermore, persecution was so often inflicted upon me, I have been forced to leave the world behind

Chronology of Events

	A.D.	
	4th c.	National Unification under Yamato Court
	604	The 17-Article Constitution by Prince Shōtoku
	645	Taika Reform
	672	Jinshin Revolt
Nara Period (710-784)	710	Capital set up in Nara
	794	Capital moved to Kyōto
Heian Period (794-1185)	1180-5	Battles between Genji and Heiké clans
Kamakura Period (1192-1333)	1192	The Kamakura Shogunate of Minamoto no Yoritomo
	1274	Mongol Invasion
Muromachi Period (1336-1573)	1338	The Ashikaga Shogunate of Ashikaga Takauji
	1467-77	Ōnin Revolt
	1560	Battle at Okehazama
	1573	Oda Nobunaga unified the country
Momoyama Period (1568-1602)	1585	Oda Nobunaga replaced by Toyotomi Hideyoshi
	1592	Invasion of Korea
	1600	Battle at Sekigahara
Edo Period (1603-1867)	1603	The Tokugawa Shogunate by Tokugawa Ieyasu
	1637	Shimabara Revolt
	1639	Closure of the country to foreign commerce
	1702	Revenge by 47 loyal samurai for their master
	1837	Revolt of Ōshio Heihachiro
	1853	American Commodore Perry visited Japan
	1858	Japan-U.S. Amity & Commerce Treaty
Meiji Period (1868-1912)	1868	Meiji Restoration

to commune here with the mountains and forests, I have heard that the Mongols did indeed come to attack Japan; when I consider how it might have been if the leaders had harkened to my words, I am quite overcome with sadness."

After his retirement, Nichiren read the sutras at night by the light of the moon at his simple dwelling on Mt. Minobu. Illustrated by Ban Kojin.

In the some ten years since he had presented the *Risshō Ankoku Ron* to the authorities, Nichiren had tried at every opportunity to call their attention to the dangers of civil disturbance and foreign invasion. The internal dissension had already erupted two years previously and now the invasion from Kyūshū to try to hold off the aggressors but they were no match for the close formations of the Mongol army or for the new weapons they carried—guns. The Japanese line of defense collapsed.

That evening the Mongols pulled back to their ships to rest before abroad had become incontrovertible fact. And still the eyes of everyone high and low had yet to be opened to the truth. Nichiren

Nichiren passed away peacefully surrounded by his disciples and followers chanting the Lotus Sutra. (From Nichiren Shonin Ichidai Zue painted in 19th century)

could not fail to grieve.

Nevertheless, Nichiren's confidence strengthened daily; more important than the accuracy of his predictions, the *Lotus Sutra* would gain ascendancy in the world. Sustained by this certainty, he continued to devote himself to writing and teaching on Mt. Minobu.

The numbers of people who came to the little hut on Mt. Minobu seeking after the benefits of Nichiren's teaching grew with the passing days. As Nichiren turned sixty years old, finishing touches were added to a new, handsome temple building 25 meters square to which greater and greater crowds flocked to make it as bustling a place as Kamakura and Kyōto.

June of that year (1281) witnessed another onslaught by the Mongols. This time they assailed the coast of Chikuzen Province (Fukuoka Prefecture). Two months of fighting were brought to an abrupt end by a second great storm, a fortuitous typhoon that destroyed the greater part of the fleet and the army, sending them scampering for home.

Nichiren began around this time to suffer from a disorder of the bowels which he attempted to alleviate through treatment at the hot springs in the province of Hitachi (now Ibaraki Prefecture) in 1282. He decided to pay a visit to the memory-filled home of his younger days and September 8 he set out for Awa Province. Astride a horse presented him by some of his followers, he left his home of nine years on Mt. Minobu.

He reached the home of a member of the faith in Ikegami, Musashino Province (now a section of Tokyo), on September 18. His malady took a turn for the worse at that point, forcing him to take to bed. Concerned disciples and followers flocked to his bedside from all over the country. Nichiren felt that death was near. He nominated Nikkō as his successor, encouraging his followers to carry on the propagation of the faith after him and distributing his few worldly goods among his disciples. Then at eight o'clock on the morning of October 13, he called for his Mandala and image of Sākyamuni to be placed in the room where he lay and, enveloped by the multitude of voices of his disciples and followers chanting the *Lotus Sutra*, passed away peacefully at the age of sixty-one. 東

Calendar Year

Higan, the Week of the Equinox

In JAPAN, there is a proverb which states that "The hot or cold periods come to an end by *Higan*' the week of the Equinox." *Higan* is the word for the week of both the Vernal and the Autumnal Equinox. The Japanese people accept *Higan* naturally without seeming to be especially affected by the change of seasons.

The week of the equinox in Buddhism has a significance similar to that of the *Bon* Festival in July. (The *Bon* Festival is the Buddhist equivalent to the Christian All Souls' Day.) During the period of *Higan*, people visit temples and listen to the priests chant the Sutra. They pray for the repose of the souls of their departed ancestors and they entertain an inner hope for their own peaceful death and deliverance to the Land of Happiness, the Buddhist Elysium. This pilgrimage to temples is called 彼岸会 *Higan-e*. It is unique to Japan and is not to be found in India or China. According to Buddhism, this world, in which people are troubled and suffer, is called *shigan* (*iha-janma* in Sanskrit), and the world in which one attains

Jigen-é — A widely attended Buddhist service is held at Senso Temple every year on March 18 to commemorate the appearance of Asakusa-Kannon (the Merciful Goddess) in this world.

Continuous smoke of Senko (incense sticks) during the eqinoctial week.

enlightenment is called *higan* (*pāra* in Sanskrit), which means "the other side of the river". Thus the derivation of the term *Higan*. The departure from this world and the arrival to the world of *higan* (enlightenment) is called *tō-higan (pāramitā)*. In order to attain the stage of enlightenment (*tō-higan*) one has to train himself and participate in the six kinds of disciplines called 六波羅密 *Ropparamitsu* (*Rokuharamitsu*), i.e., (1) 布施 *fusé*, *dāna* in Sanskrit, which means "to bestow a favour on a people or give things in charity". (2) 持戒 *jikai*, "to keep firmly the (Buddhist) precepts or commandments". (3) 忍辱 *ninniku*, "to endure or tolerate various insults and persecutions." (4) 精進 *shōjin*, "not to eat flesh, but to live on vegetables". (5) 禅定 *zenjō*, *dhyāna* in Sanskrit, "the meditation discipline". (6) 智恵 *chié*, "the mental process which seeks reason and distinguishes between right and wrong." This is *higan-e* in the true sense of the word.

Originally the *Higan-e* was derived from the Sutra of the *Jōdo* sect, which was one of the main Buddhist sects in Japan from the end of the Heian Period. This Sutra preaches that the Promised Land, the Buddhist Elysium, lies in the west; in other words, Amida's domain, the Elysium, is exactly where the sun sets, beyond the ten thousand billion countries of this world. On the Vernal Equinox and Autumnal Equinox Days the sun rises in the middle of the horizon in the east and sets in the middle of the horizon in the west. On these days people press their hands together in the direction of the setting sun and chant, offering prayers to Amida Buddha in accordance with their belief that the Elysium, the Promised Land, is at the place where the sun sets. This worship of the setting sun is well-known. It is especially celebrated at the *Higen-e* which is held at the Shitennō Temple in Ōsaka. From olden times it was believed that the west gate of this temple faces the east gate of Elysium and that the people would die peacefully and go to Elysium as long as they offer prayers to Amida Buddha and pay homage to the evening sun. At the end of the Heian Period the emperor and the nobles in Kyōto visited this temple on *Higan* in pomp and offered prayers to Amida Buddha. This pilgrimage is described in detail in the literary works of the Heian Period.

The reason why the Promised Land, the Buddhist Elysium, is

considered to be in the west is as follows:

The Japanese term "the west' means "the direction in which the sun sets", while the Chinese character 西 (the west) has assumed the form of a bird alighting on a branch and roosting there. The Sanskrit words for "the west" are *pascima* and *avara*. However, their primary meanings are "the shade, the last, the end, the conclusion", etc. Therefore in Sanskrit, Japanese, and Chinese the terms which are used for "the west" do not merely indicate a certain direction, but also the place "where the sun sets" and to which "all living creatures return." In Buddhism "The world where all living creatures return" is the Promised Land, the Buddhist Elysium.

The doctrine of the *Jōdo* sect preaches that "There is the Promised Land, the Elysium, in the west". This doctrine admonishes clearly that if a human being is free from worldly passions or sinful deeds he goes back to the next world, i.e., the Promised Land, the Elysium, which exists in the eternal distances of the west.

Higan-e, the observance of the equinox, is based on the thoughts and beliefs of the *Jōdo* sect, but today's *Higan-e* are not limited to this sect. Several *Higan-e* are carried out by other sects. For example, in some sects people at the temple alternate sitting near a bell and striking it, while the priests chant and offer prayers to Amida Buddha continuously from morning until night. This observance is called 不断念仏 (*fudan-nenbutsu*). In some temples worshippers assemble around a rope strung with large beads and move the rope from hand to hand while they chant prayers; this is called 百万遍念仏 (*hyakuman-ben-nenbutsu*).

However, the most common observance nowadays during *Higan* is the visiting of tombs.

When people go to cemeteries they clean the area and sweep around the tombs first. Some people bring a brush or broom from their homes, but most of them borrow implements from the temple. They carry a bucket filled with water and, after pouring the water on the tomb several times, they scrape off the dust and moss and clean it with the brush. They also clear away any weeds which may have accumulated around the tomb and burn them together with dead leaves and litter.

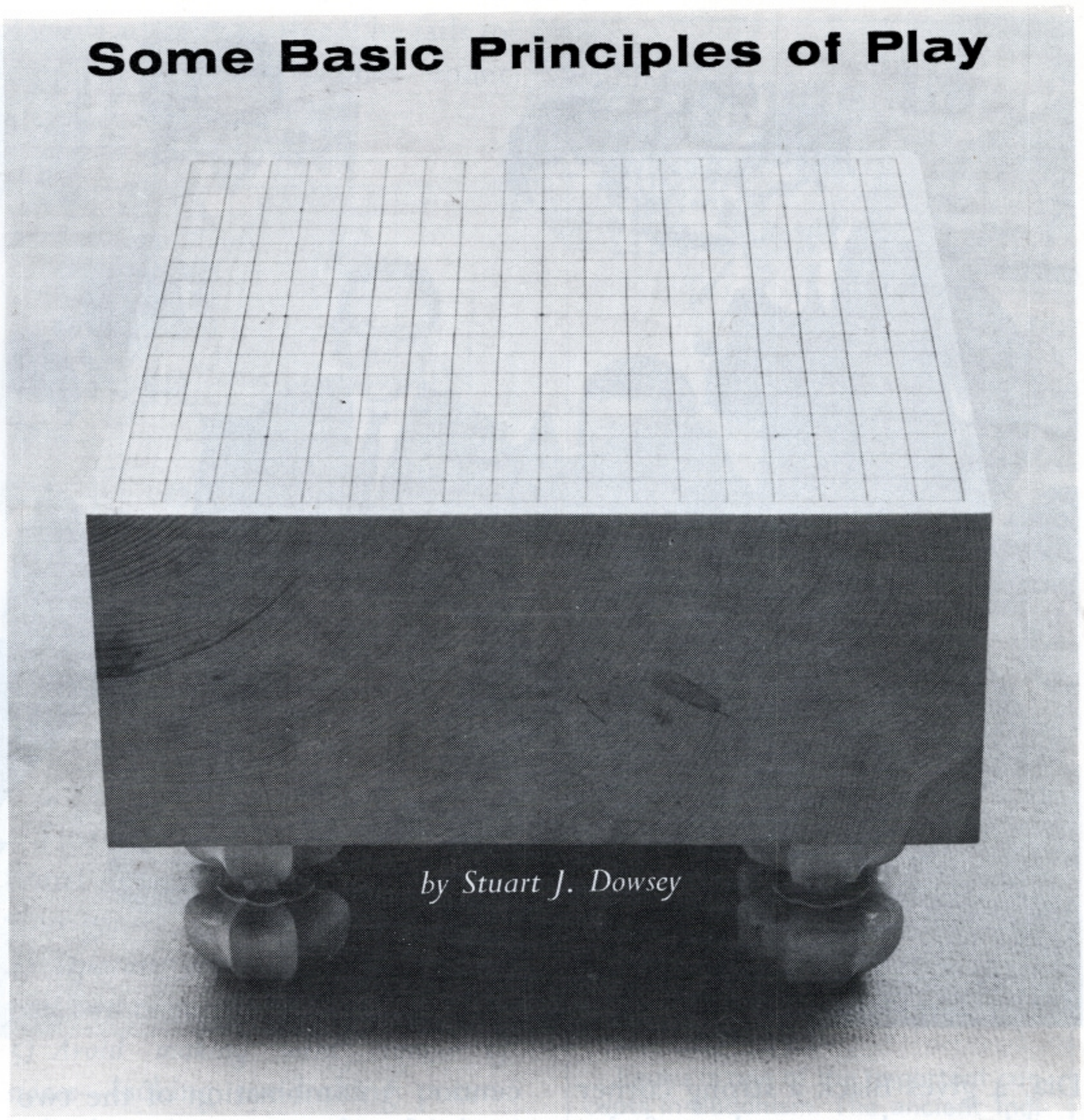
In front of the tomb, which is now thoroughly clean, people burn incense and arrange in a vase the flowers that they have brought. Close relatives take turns chanting prayers. From a dipper they pour clean water over the tombstone; this water is offered to the Buddha to drink when he is thirsty.

The Dancing of the Golden Dragon dedicated to the Goddess during Higan (the equinoctial week).

When modern Japanese people are asked in which religion they believe, they answer by claiming that they neither believe in religion nor do they have any interest in it. Nevertheless, when there is death in the family, almost all Japanese hold the funeral in accordance with the practices of their own Buddhist sect. Although the Japanese appear to be non-religious, when one notices their observance of the *Higan* he tends to consider them true Buddhists.

The days of both the Vernal and Autumnal *Higan* are Japanese national holidays. 東

Some Basic Principles of Play



by Stuart J. Dowsey

So far we have learnt the rules of go and how to deal with various situations. To round off this short series of introductory articles, I would like to leave you with some hints governing general play such as what to do in the opening, how to develop territory and how to utilize a position of strength.

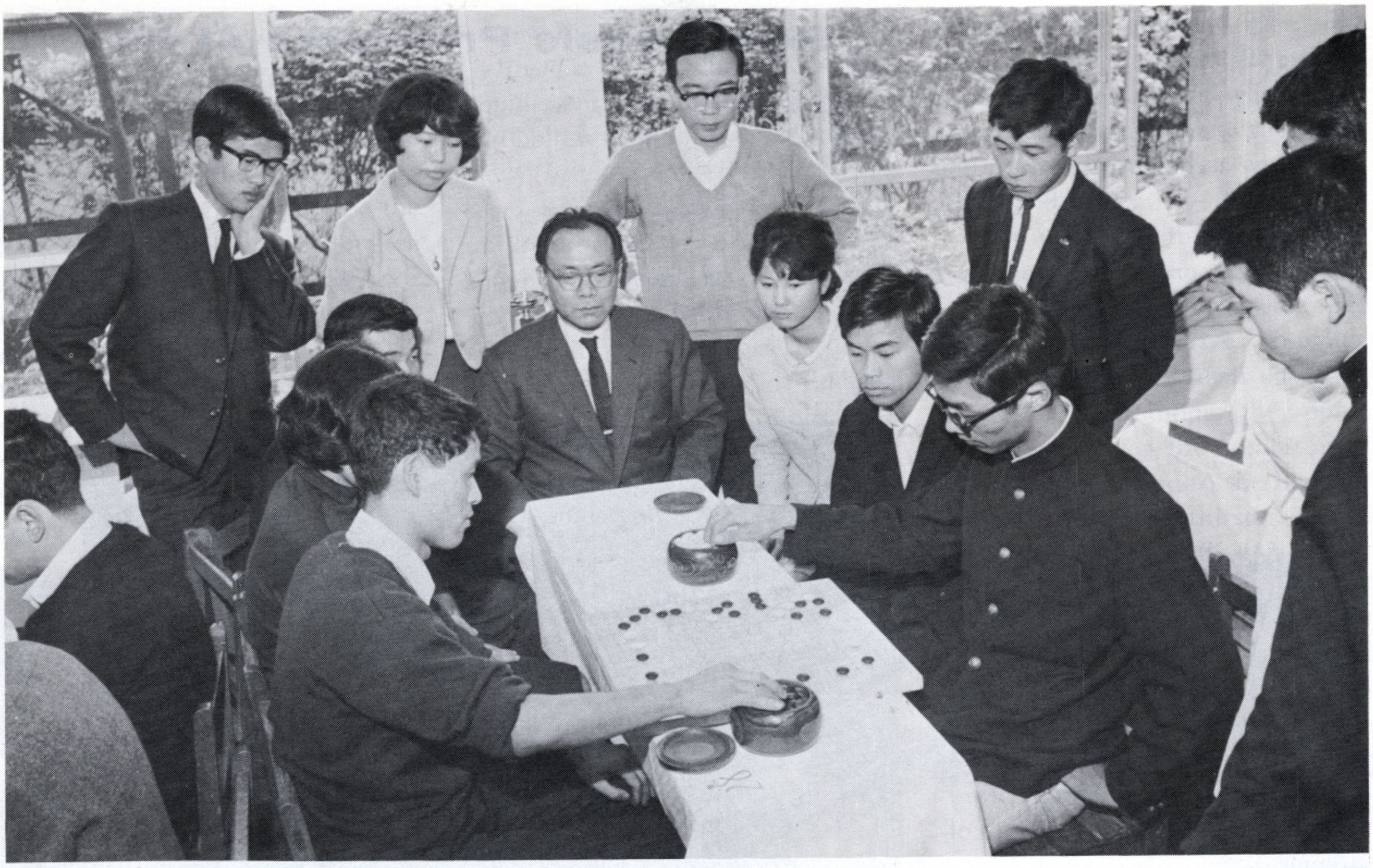
1) It is easiest to make territory in the corner, next on the side and most difficult in the center.

This is vividly demonstrated in Dia. 1. Each of the three Black areas totals six points. However, in the corner Black is aided by the edge of the board on two sides and only needs two walls (six stones) to build his enclosure, whereas on the side he needs three walls (10 stones) and in the center four walls (14 stones).

In view of this, most games start with the two players staking out the empty corners of the board. The Black stone on the handicap point in Dia. 2 commands the corner from a suitable central vantage point. The points 'a' through 'g' are other common points with which to claim the corner. 'a' and 'b' emphasize corner and sides, 'e' almost guarantees control of the corner itself, while 'c', 'd', 'f' and 'g' are more concerned with building influence toward the sides and center than with protecting the corner.

One stone is usually insufficient to enclose the entire corner. Two stones do the job. Black ▲ helps make a very efficient enclosure in the lower left corner. Other points that will do are 'a', 'b' and 'c'.

Having taken care of the corner, we now turn our attention to the sides. The two-stone enclosure in



Dia. 4 gives Black a strong corner position so he extends a feeler halfway along the lower side. His prospects of building territory along that side are much better supported by a strong corner. Later on, Black will also extend in the direction of 'a'. Note that the first extension from a corner enclosure is best made at right-angles to the line of the corner stones.

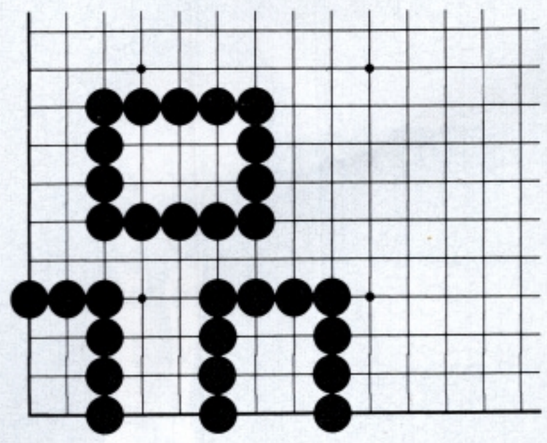
If White wishes to prevent Black from making a corner enclosure, he must take the point himself. White 1 in Dia. 5 performs this task. In the sequence up to White 5, the two sides share the corner and sides between them.

2) It is best to play on the third and fourth lines during the opening.

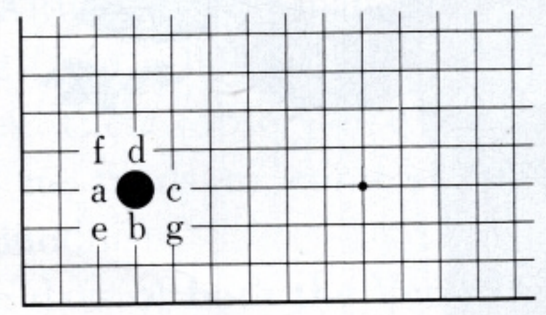
If you look back at the preceding diagrams, you will notice that all the stones were played on the third and fourth lines. It is generally considered that the third line is best for building territory while the fourth line is the line of strength radiating influence throughout the center. A combination of the two is clearly advantageous. Dia. 5 illustrates a well-balanced position.

3) Use thickness efficiently.

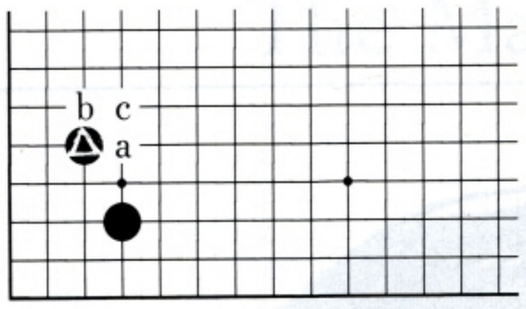
Thickness is the term to describe a strong position with few defects or cutting points which seems to radiate power and influence in all directions. If you wish to convert thickness into territory extend a long way away. Black 1 in Dia. 6 for example. Conversely be very careful when approaching the opponent's thickness. In Dia. 7, White has thickness on both sides in the upper left and Black has unwisely played a stone on the left side slap bang in front of the strong White wall. The Black stone is three points away from the wall but White can attack it very efficiently driving the fleeing Black stones into his thickness. In Dia. 8, White attacks with 1 from the lower side forcing Black to run towards the White wall. Even if Black tries to run away lightly with 2 and minimize his damage, White jumps out matching him step for step with 3. In this case, White is also making use of another principle—Build territory while attacking. White is skillfully building territory on the lower side so it



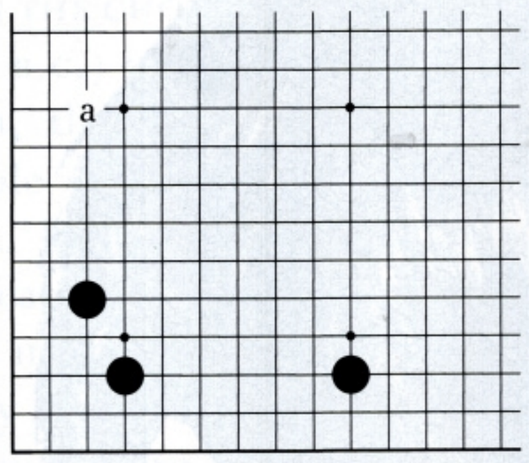
Dia. 1



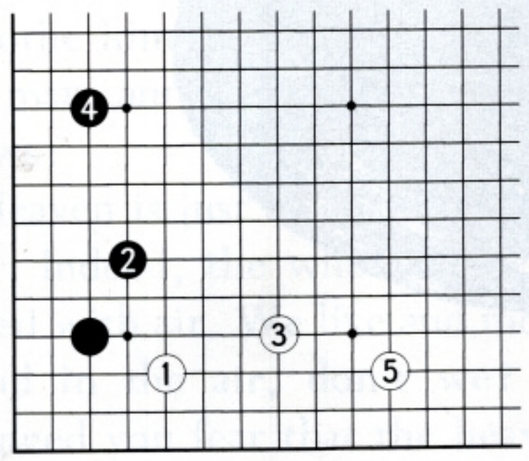
Dia. 2



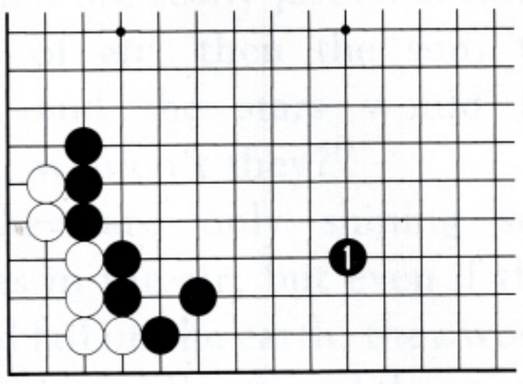
Dia. 3



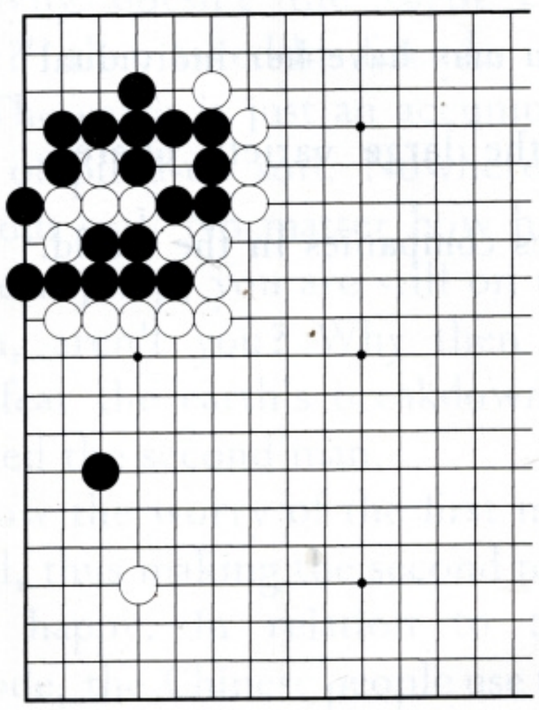
Dia. 4



Dia. 5

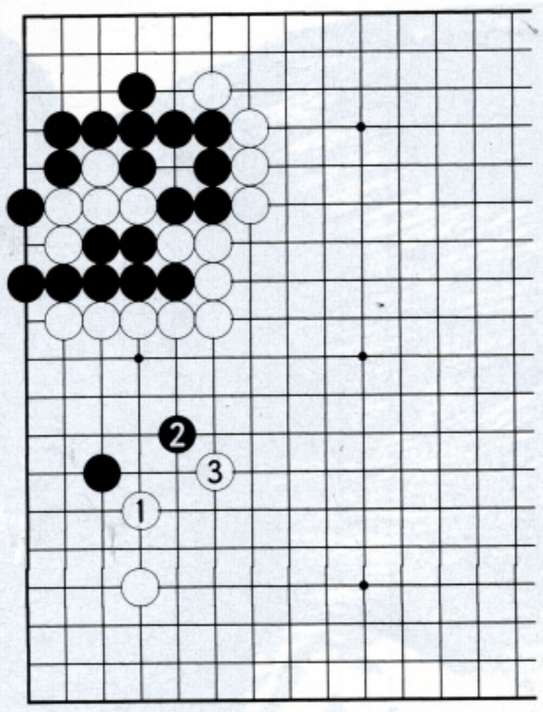


Dia. 6



Dia. 7

doesn't actually matter if he fails to capture the Black stones under attack.



Dia. 8

Finally, I list some additional principles for you to use in your games.

4) Separate enemy stones and keep your own connected.

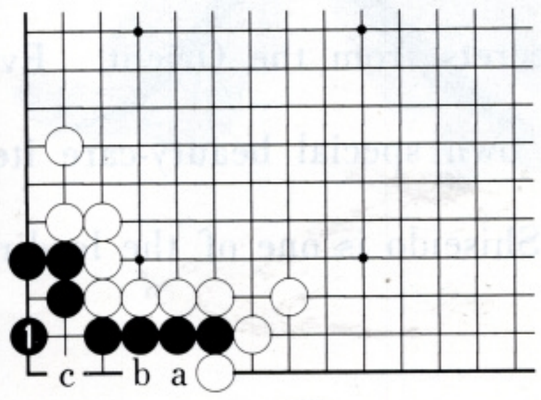
5) Avoid making solid clumps of stones—lacking eye-making potential they become vulnerable to attack.

6) Don't try to rescue hopelessly lost stones—abandon them.

Good luck! I leave you with the hope that go will provide you with endless enjoyment and enrich your lives as it has mine.

Answer to February Problem

Black 1 makes one eye immediately. Even if White plays at 'a',



February Problem Answer

Black need not worry. However when White plays at 'b' or 'c', Black should answer by making a second eye. 東

Coming Up in the Next Issue:

RELIGION Jigoku: Hell or Purgatory in Buddhism

Jigoku is one of the important concepts in Buddhism. The ancient Indians believed Jigoku to be the place in the underworld where a person who had committed a crime in this world was banished after his death. In its early days, Buddism adopted this belief and divided Jigoku into sixteen "Worlds."

The priest T'ien T'ai, in 6th century China, elaborated upon the idea of Jigoku. Because he believed that man exists in various "states" during his lifetime, he classified the realms of the heart, with which man feels his different conditions, into Ten Worlds. These worlds began with Jigoku, the World of Hell, and reached the Realm of Buddhahood.

The Japanese Buddhists introduced T'ien T'ai's idea and accommodated it with intrinsic Japanese concepts.

Dr. Nakamura will trace the origin and the development of the Buddhist idea of Jigoku and will explain the relationship between Jigoku and Buddha's mercy.

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The Man Who Worried about the Fall of Heaven and Earth

In the Chou era (ca. 1100 B.C. –256 B.C.) in the province of Ki in China, there lived a man with a terrible habit of worrying too much. He was so tormented with the fear that the heaven and the earth might collapse that he could hardly sleep or eat. In the same province there lived another man who became quite upset by the first man's torment. In an attempt to soothe him, he went to see the first man and talked to him as follows:

"Heaven is just an accumulation of air. Indeed, the whole universe is filled with air. We live and move around in the air, don't we? So why need you fear that the heaven will fall down?"

The first man then said: "If the heaven were really just an accumulation of air, then the sun, the moon and the stars would fall down, wouldn't they?"

"They are only shining substances in the air, but even if they should fall on the earth, they would never hit you," retorted the second man.

"Why doesn't the earth collapse?" then asked his friend.

"The earth is just an accumulation of piled-up soil. Nowhere is without soil. No matter how high you can jump, you are still on the earth, aren't you? Why then do you fear the earth's breakdown?" replied the second man.

Now the worry of the first man eased, thus making the second man very happy. In relation to this episode, the Chinese people use the word 杞憂 (ki-yū), whose original meaning was "the worry of a man in the province of Ki", when they refer to unnecessary worries about the future.

憂

The original meaning of the *Kanji* "憂" [yū, ure(eru), ure(i)] was quite different from "to worry" or "to get anxious". The original character of "憂" was " ", which pictured a masked person dancing. In other words, "憂" originally meant a masked person (predecessor of an actor) who sang and danced before gods and people. Later, when "ure-eru" (to worry) borrowed the *Kanji* "憂", this character gradually lost its original meaning of "actor" and now has become a character which means only "to worry".

When the Chinese wanted a new character for "actor" they created one by borrowing the *Kanji* "憂" (meaning "to worry") because it had the same sound as "actor". They placed at its left the character "亻", which means mankind. Thus the new composite character is written "優". Because the dancing of actors was so elegant, "優" later came to have the meaning of "elegant". This meaning was extended further to cover notions such as "affluent", "kind", and "superior". And again the meaning of "actor" gradually became lost from the character "優".

Eventually, "actor" was expressed by the combinations of the characters "俳" (hai), which means "the person who behaves strangely and funnily" or "something droll and merry", and "優" (yū), i.e., "俳優" (hai-yū).

In many languages words change meaning with time. In this article we have shown how the meaning of one *Kanji* character has changed with time. 東

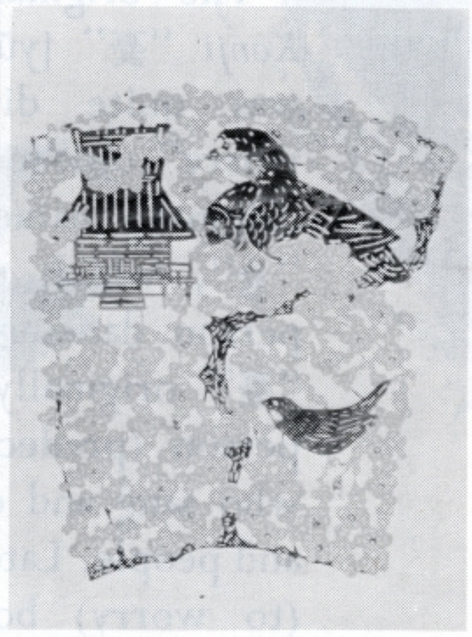
KATAE ZOME

Japanese Form, Japanese Colour, Japanese Mind

Katae Zome is a special kind of picture which is printed on cloth or a hard-finish, thin paper and which is cut and set in accordance with its particular design. In Japan this technique has been in use since the Nara Period (710–794 A.D.). Its tradition of beauty, born in that era, has come down to us with its loveliness intact.

Picture Calendar — 12 Pages — (Contents)

1. January Taikazari, Two Fish and a Lantern



2. February Plum Blossoms and a Japanese Nightingale

3. March Kōnosu-bina (A Doll)

4. April Bamboo Shoots and Distant Mountains

5. May A Carp Streamer

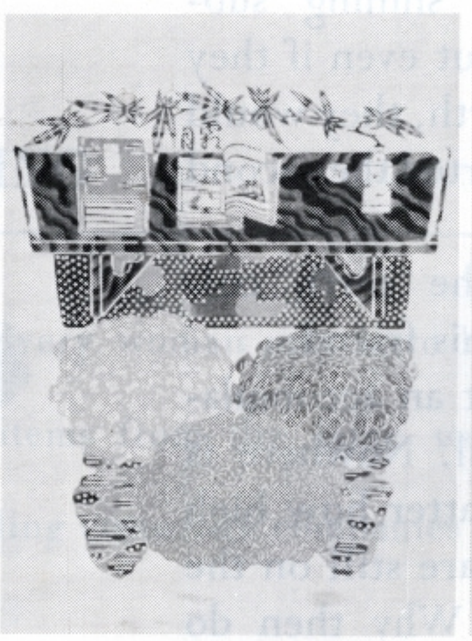
6. June Tree Peonies and Iris

7. July A Willow and Swallows

8. August Lotus and a Snowy Heron

9. September Fishing with Cormorants

10. October Wild Goose and Susuki (Japanese Pampas Grass)



11. November Chrysanthemums and Desk

12. December A Man in a Straw Raincoat

The pictures or figures used in designing Katae Zome have far more restrictions in expression than are needed for hand-painted pictures because of the sculptured quality of their engraved patterns. But these very restrictions give Katae Zome its individual brisk and clear-cut expression.

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Japanese Workers and Their Relations with Their Employers

by Melville Hawthorn

JAPANESE COMPANIES have been renowned for their cradle-to-grave style of paternalism towards their employees. This paternalism, however, does not seem to be as popular as it used to be.

A campaign against management to win back for the workers the right to spend their free time as they please has been announced by one of the largest federations of labour unions in Japan.

SOHYO, the General Council of Trade Unions, claims that many companies organise their workers leisure time with sporting events and recreational trips, and that it would fight for the return of "true and undisturbed leisure" for workers.

"It is enough for companies to control workers during office hours," said a spokesman.

In a survey held recently by the Japan Productivity Centre, 60 per cent of the 1,550 firms listed in the Tokyo Stock Exchange favoured supervising the activities of workers on holiday and 10.5 per cent thought it improper to be involved in the workers free time. The survey also revealed that about a quarter of these companies subsidise recreational trips and social club activities. They have also built company lodges at mountain and sea resorts for workers and many companies assign men in managerial positions to supervise recreation and cultural clubs.

But now the unions are demanding more cultural and recreational facilities, saying they must be under union control. Some unions have already arranged overseas tours for their members on chartered airliners. An electrical workers union is planning to build a holiday village, while other unions have arranged camping tours within Japan.

Filling leisure time is a fairly recent problem in Japan, for previously Japanese workers had very little free time, but now under union pressure the standard 5-day week is slowly taking precedence over the old 6-day working week. Nowadays the leisure time available varies little between West Germany and Japan.

Judging from a number of studies in which West Germany and the United States were chosen for comparison, Japanese men spend 42 per cent of their leisure time watching TV, drinking and doing nothing.

Figures from the Japanese Broadcasting Corporation (NHK) show that American adult males spent only 25 per cent of their leisure time watching TV while the West Germans totalled 17 per cent.

Possibly the phenomenal growth of TV in Japan where 97.3 per cent of all households have a set accounts for the high percentage of Japanese male viewing, especially for the erotic and violent in entertainment. A typical example of the choice of programmes available to Tokyo viewers at 9 pm on October 10th of last year included "Heavy Clouds" (about youthful love), "Flowery Bridge" (successful love), "I am Striving" (competitive love), "Mass Escape" (thrills and suspense) and "Unusual Marriages of the World."

Judging from the various surveys the overwhelming impression is that the Japanese are passive rather than active in their leisure time—as we mentioned above their prevalent pastimes include drinking and just doing nothing like lying on straw mats which cover most Japanese floors.

"Drinking is on the increase with wine and beer production more than doubled during the 1960s," says the Labour Institute, much of the increase being due to expense-account drinking and the first appearance of female drinkers.

Gambling on horses, cars, motor cycles, boats and anything that moves is the outdoor recreation pastime now, and second only to drinking has become a major item of spending by the Japanese. 東

EXPO '75

The Sea We Would Like to See

The first International Ocean Exposition (EXPO '75) will be held in Okinawa from March 2 to August 31, 1975. The theme of the exposition is "The Sea We Would Like to See."

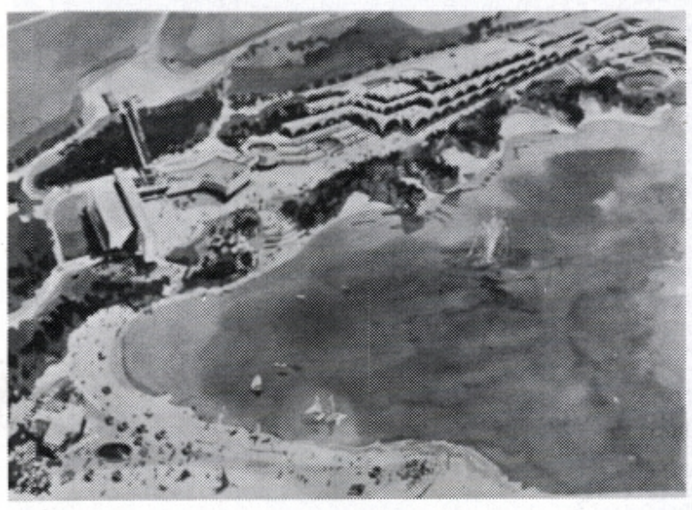
As we mentioned in THE EAST (Vol. IX, No. 5), the Okinawa Islands dot the ocean from the southernmost part of the Japanese archipelago. The islands are surrounded by coral reefs where many varieties of colorful subtropical plants flourish against the cobalt blue of the sea. The splendid natural beauty of this area deserves the name "South Sea Paradise".

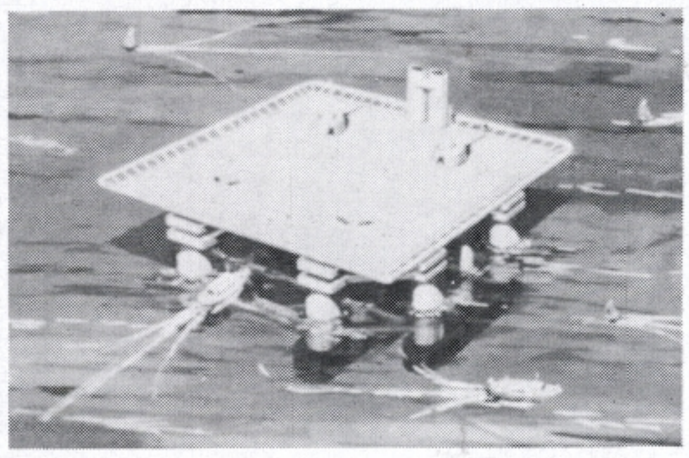
The ancient Okinawans believed that their ancestral gods visit them from beyond the horizon.
Courtesy of the Japan Association for the International Ocean Exposition, Okinawa, 1975.

A view of Motobu Peninsula, the site for the first International Ocean Exposition.

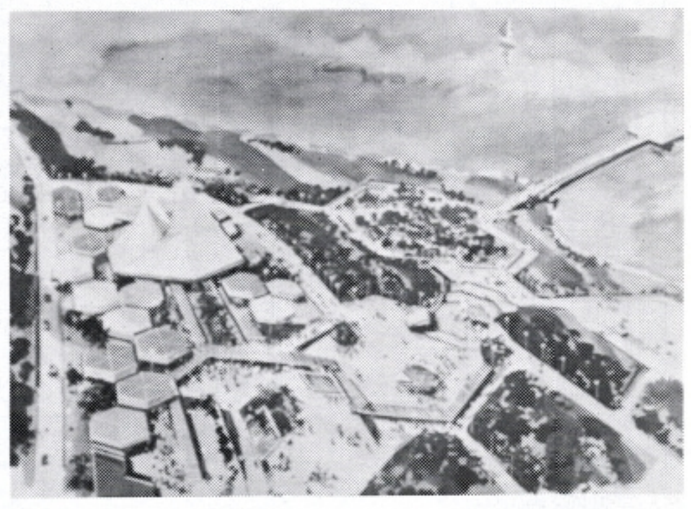
Various exhibitions regarding oceanography and the interrelationship between man and the sea will be contributed by many countries at the vast exposition site which covers one million square meters (100 hectares) of both land and sea. The site for the exposition will be the Motobu Peninsula, Okinawa, the main of about 60 islands that belong to the Okinawan group. Pavilions containing exhibits on fish, ships and other marine subjects will be built on the site. The Japanese Government will exhibit an "Aquapolis", which is a proto-type of a floating city of the future, about 400 meters off the Motobu Peninsula. The latest marine technology of Japan will be displayed at this exhibition.

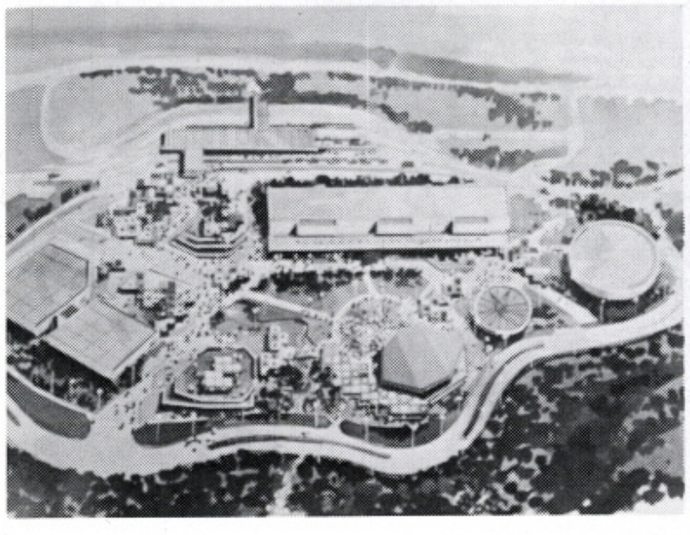
In this issue, we shall introduce to you the Okinawan site which has been selected for the first International Ocean Exposition and the interrelationship between man and the sea through photographs.

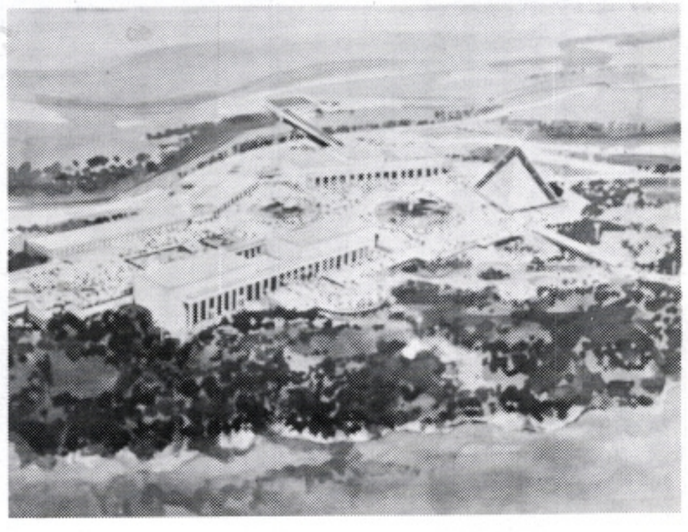




"Aquapolis", a proto-type of the floating city of the future, will be constructed off Motobu Peninsula.







Two philosophies of the steak.

The basic philosophy of the American restaurant.

The chef throws a slab of raw steak into the kitchen broiler.

It sits there until it's rare, medium or well-done.

The waiter brings it to your table.

You eat it.

The Benihana philosophy.

The chef comes right up to your hibachi table. (Why shouldn't you see the man who's actually creating your meal?)

He bows. (There's no reason why a chef can't be a gentleman.)

He sets the raw steak in front of you. (Isn't it nice to see for yourself that you're getting the very freshest, prime cuts?)

He asks you how you want it. (There's no luxury like the luxury of dealing directly with your chef.)

He cuts your steak into bite-size morsels. (Why should you have to perform any labor?)

His knife begins a snappy, rhythmic attack on the onions. (We believe there's as much drama in a dancing onion as in a dancing chorus girl.)

He slams the pepper shaker against the grill. (It's not good for a chef to suppress his excitement.)

As he cooks he adds all kinds of Japanese sauces and seasonings. (No, Worcester sauce is not part of our theory.)

At last he puts the sizzling steak directly on your plate. (The world's fastest waiter couldn't serve you better.)

You eat it. (Tell us. Has there ever been a more palatable philosophy?)

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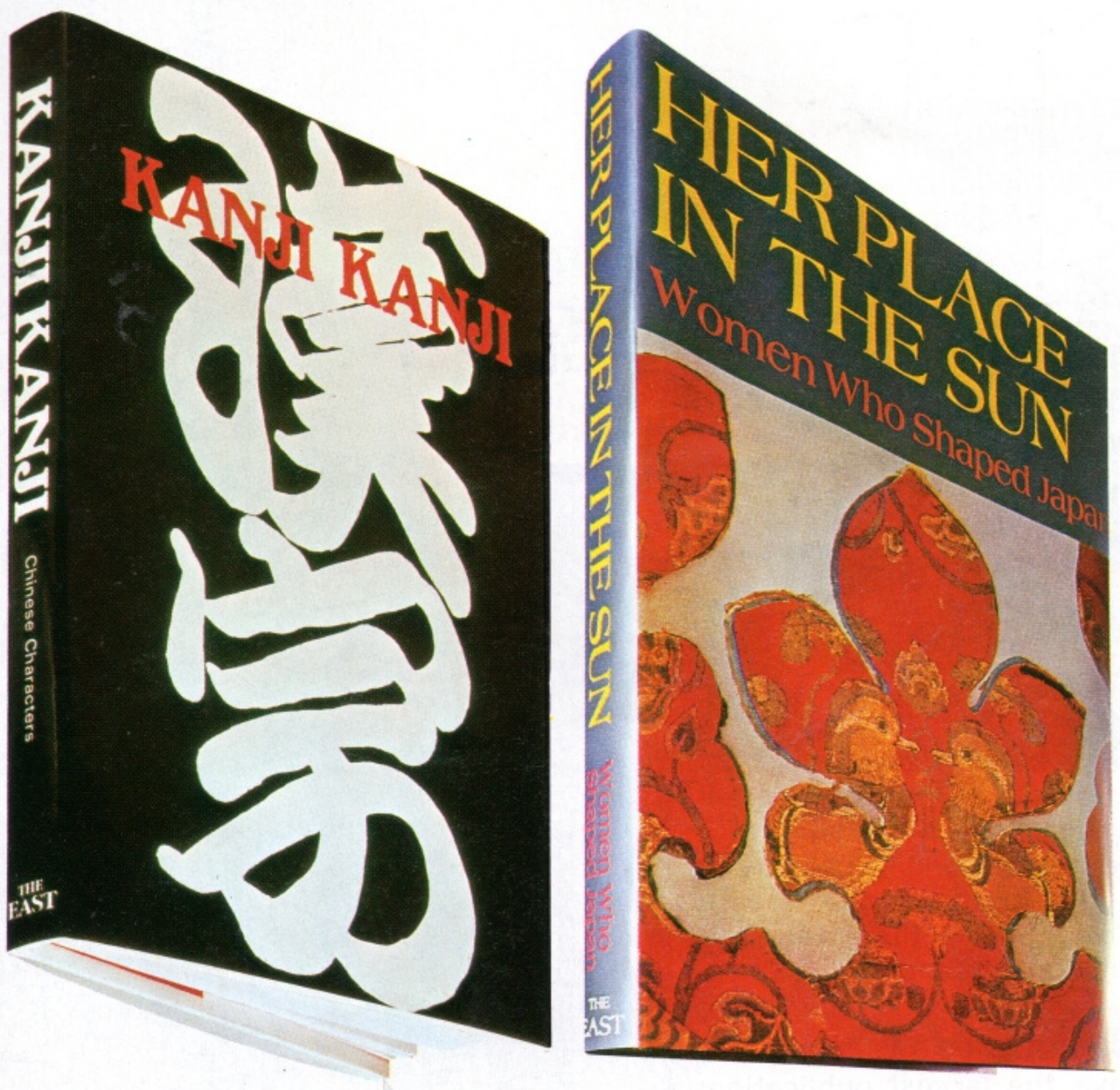

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Fried Chicken with Walnuts

Ingredients (Serves Four)

Chicken 200g
Saké ..... 1 tablespoon
Salt ..... A little
Eggyolk 1
Cornstarch ..... 1 teaspoon
Walnuts 100g
Oil for frying

To prepare

1. Remove skin from chicken and slice 5mm thick. Add salt and saké.
2. Remove walnuts from shells. Boil for 2 or 3 minutes and peel off inner skin. Wipe the water from walnuts and chop. Boiling the walnuts is to make them crisp for frying.
3. Mix eggyolk and cornstarch dissolved in water. Put sliced meat in this mixture and then cover with the chopped walnuts.
4. Heat the oil in the pan to low and fry (3) three times to make the meat-covered walnuts completely soft.
5. Serve on lettuce, adding tomato sauce or Worcestershire sauce mixed with soy sauce. 東

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